

Meyer en Van Schooten Architecten

Shoebaloo

Amsterdam, the Netherlands

Photographs: Jeroen Musch

Shoebaloo, a designer footwear boutique in the Netherlands, has three shoe shops in Amsterdam and is as popular for its shoes as for its cutting-edge interiors. One of the shops is situated in the ultra chic P.C. Hooftstraat street. Despite being only 100 square meters, the shop's high-end shoe collection speaks in measures, including Gucci, Prada, Fendi and miu miu.

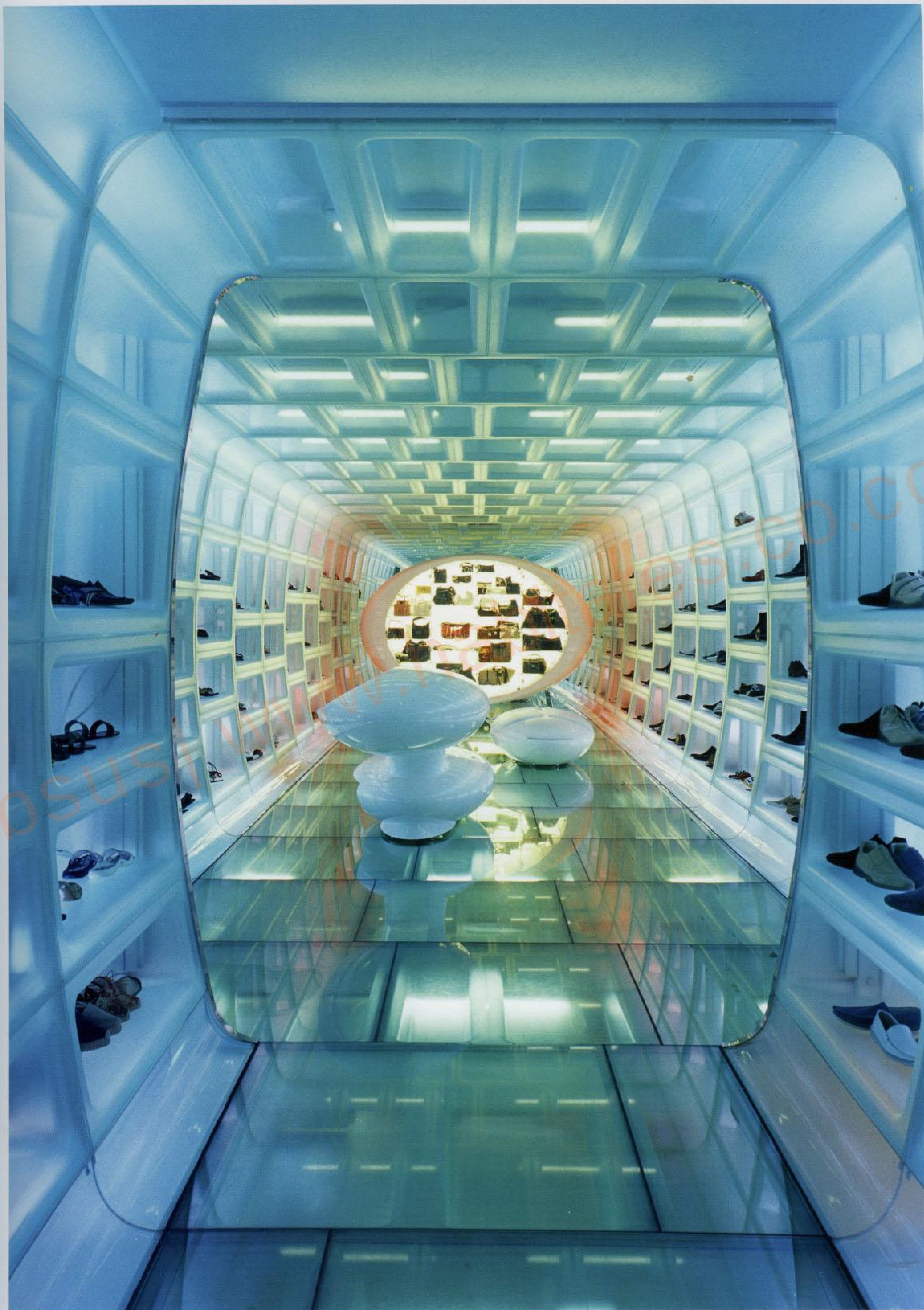
The shop in the P.C. Hooftstraat started up 12 years ago and the first interior was designed by Borek Sipek. Looking for something new, something special, offering a completely new shopping experience the client commissioned Meyer en Van Schooten Architecten to remodel the interior.

The closed dark front of the shop is intended to intrigue passers-by. Behind the dark mirror glass of the display windows only a few shoes are visible, illuminated by spotlights. The entrance door mirrors the street and the passer-by.

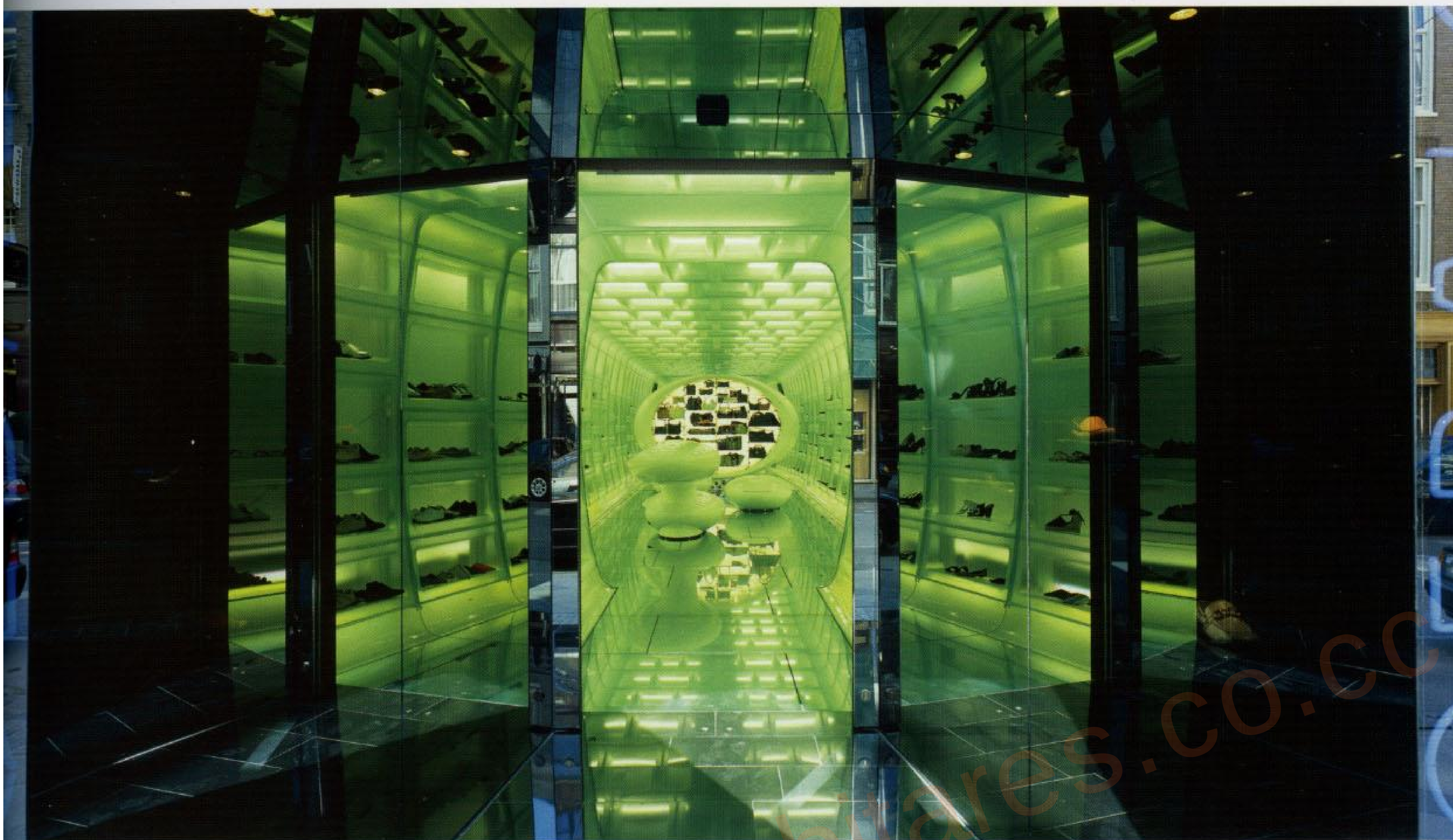
Inside the shop is a closed and small rectangular room, located in a 19th century building. The walls, ceiling and sub floor are made of translucent polyacrylic coffers and resemble a rectangular capsule. The corners of the ceiling and the glazed upper floor are rounded and connect seamlessly to the coffer-walls. Due to the lighting and the reflections in the mirrors at the front, in the side walls and at the back of the shop the depth of the space is difficult to grasp. The egg-shaped display for accessories at the back is one of the first noticeable design elements. The egg-shaped furniture (two benches and a counter) in a glossy white finish complete Shoebaloo's abstract design statement.

Each coffer serves as a display cube for a pair of shoes. Behind the shell of all the plastic panels lie fluorescent tubes - a total of 540 to be exact - which create their own artificial atmosphere. With the help of a computer program the retailer can change the colour pattern in the interior at will. For instance, the front of the store may give off blue light while the back of the space glows red. Sometimes this change of colour can take 5 minutes, sometimes shorter.



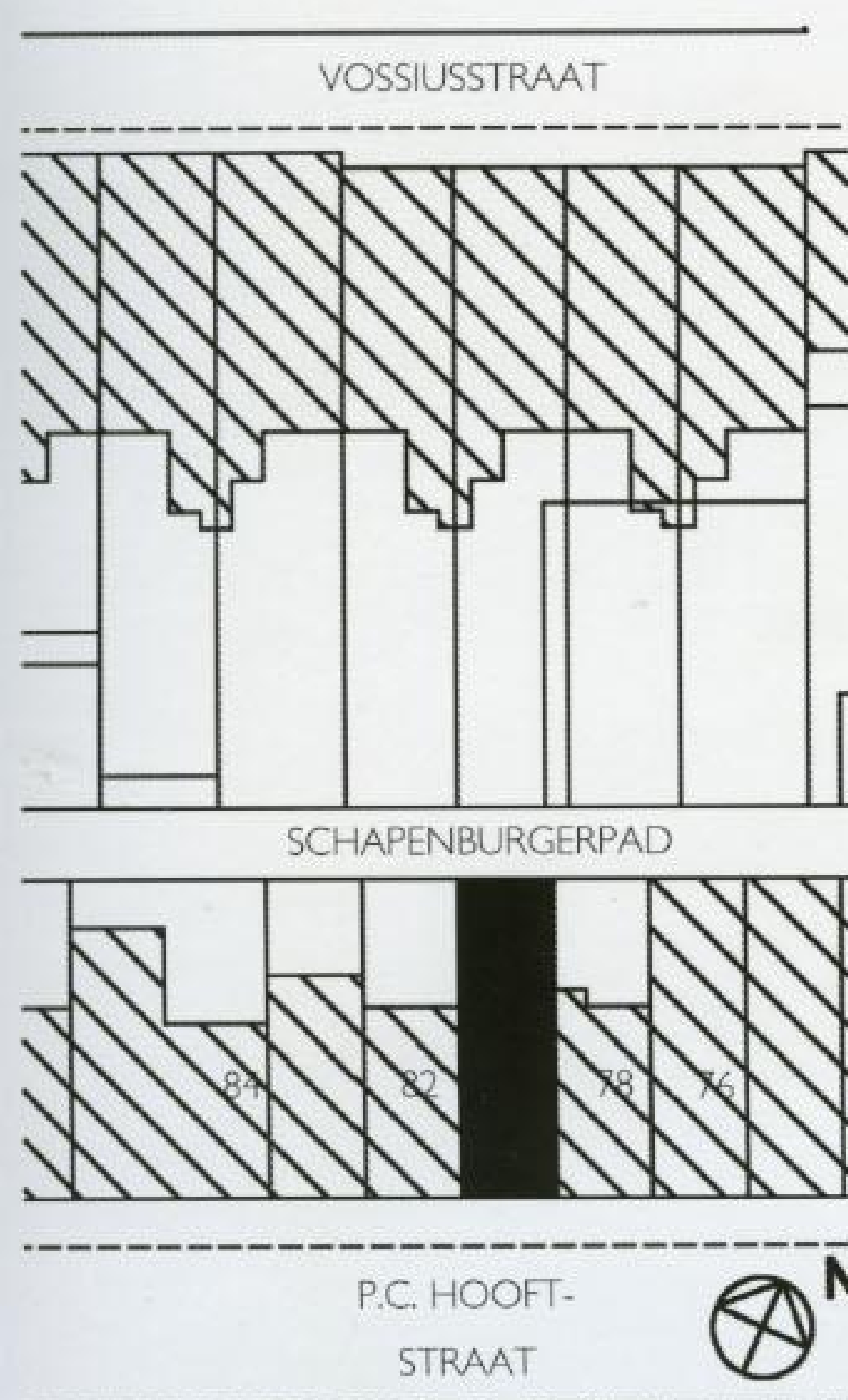






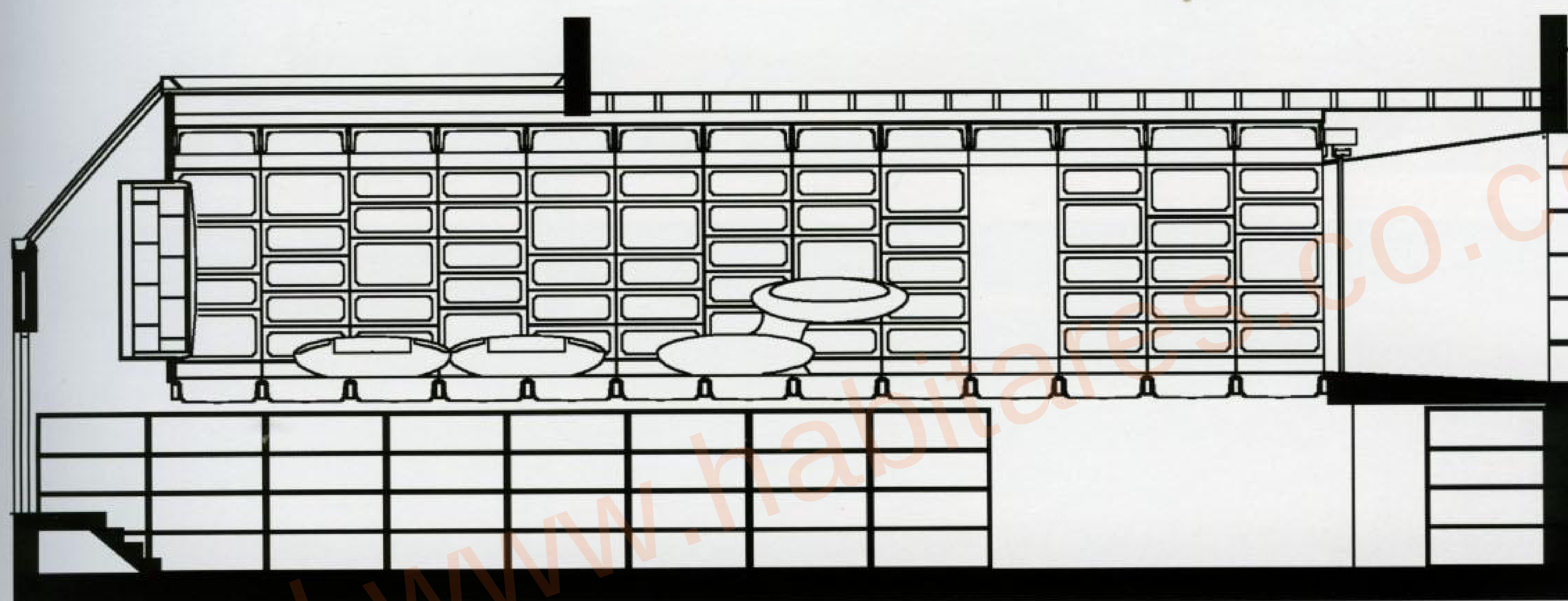
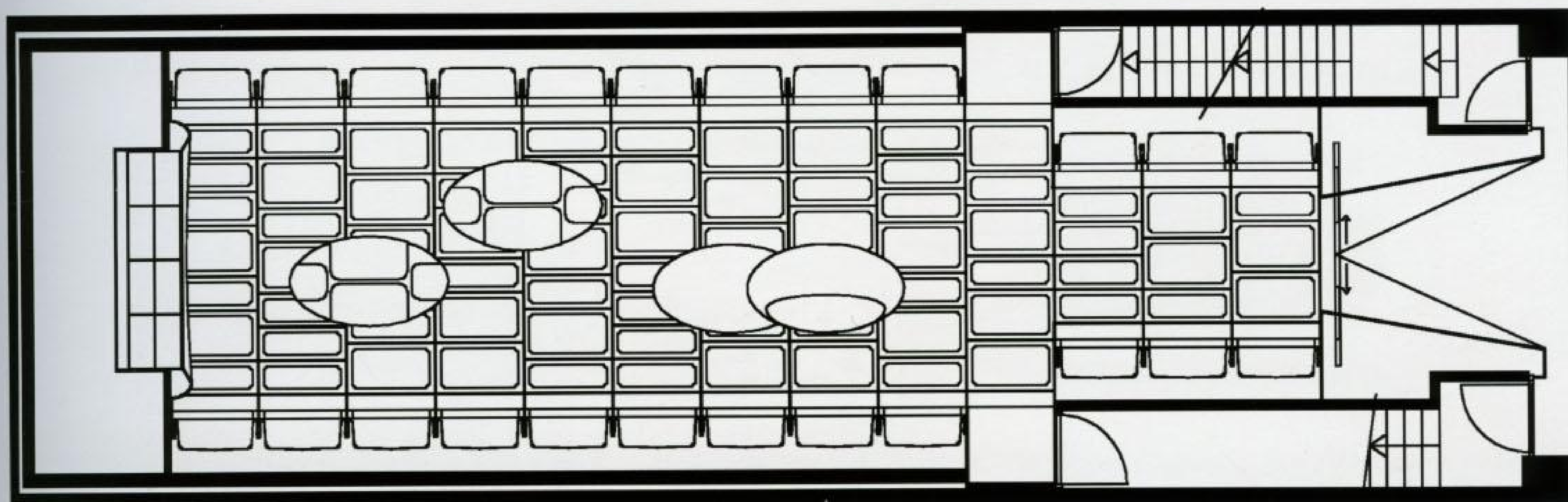
The unfamiliarity of the closed and reflective shop front intends to bring the passer-by to a halt and entice him to come closer. Suddenly the mirror doors slide open and a high-tech space ship-like interior opens up before him.

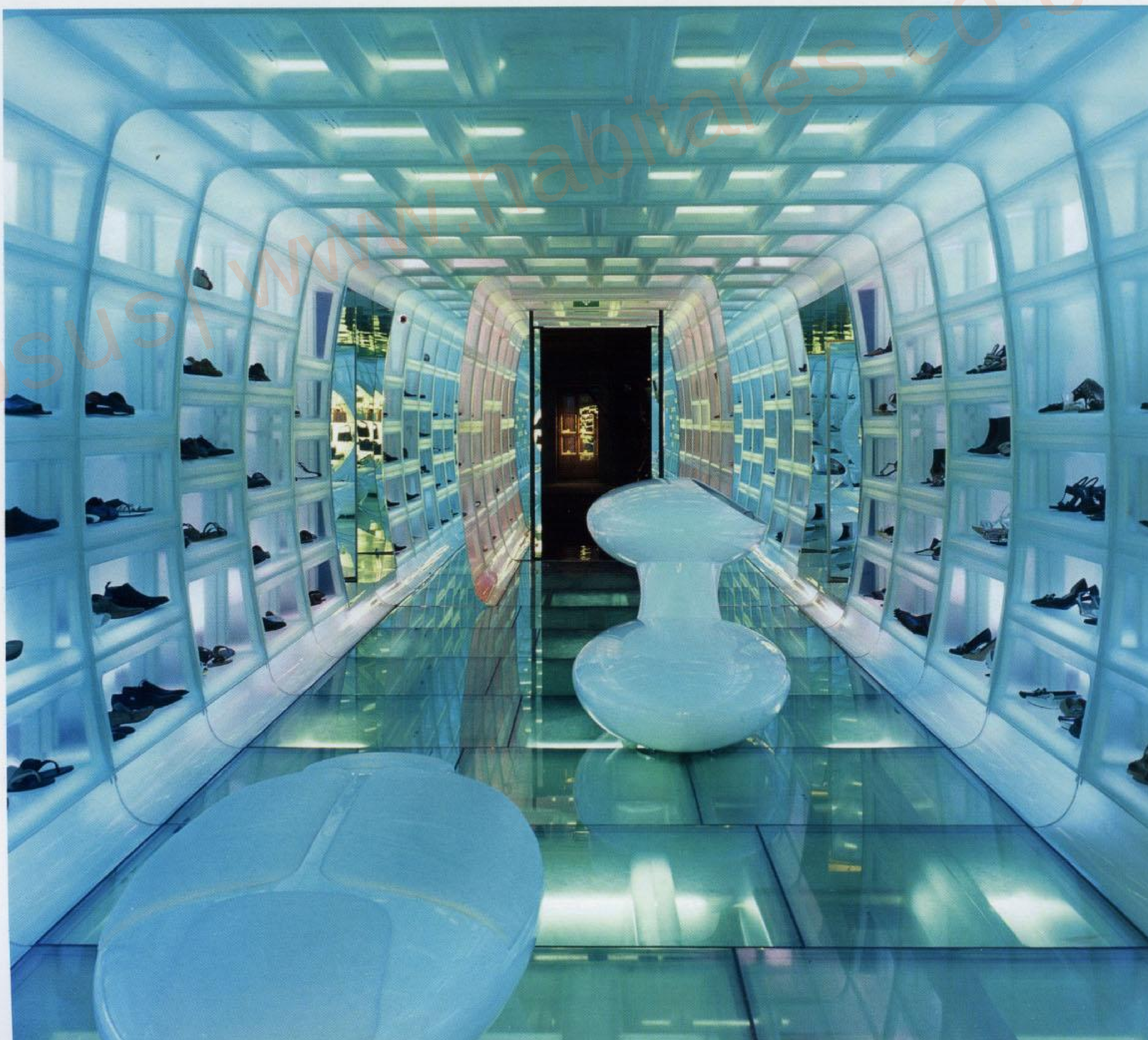
Site plan



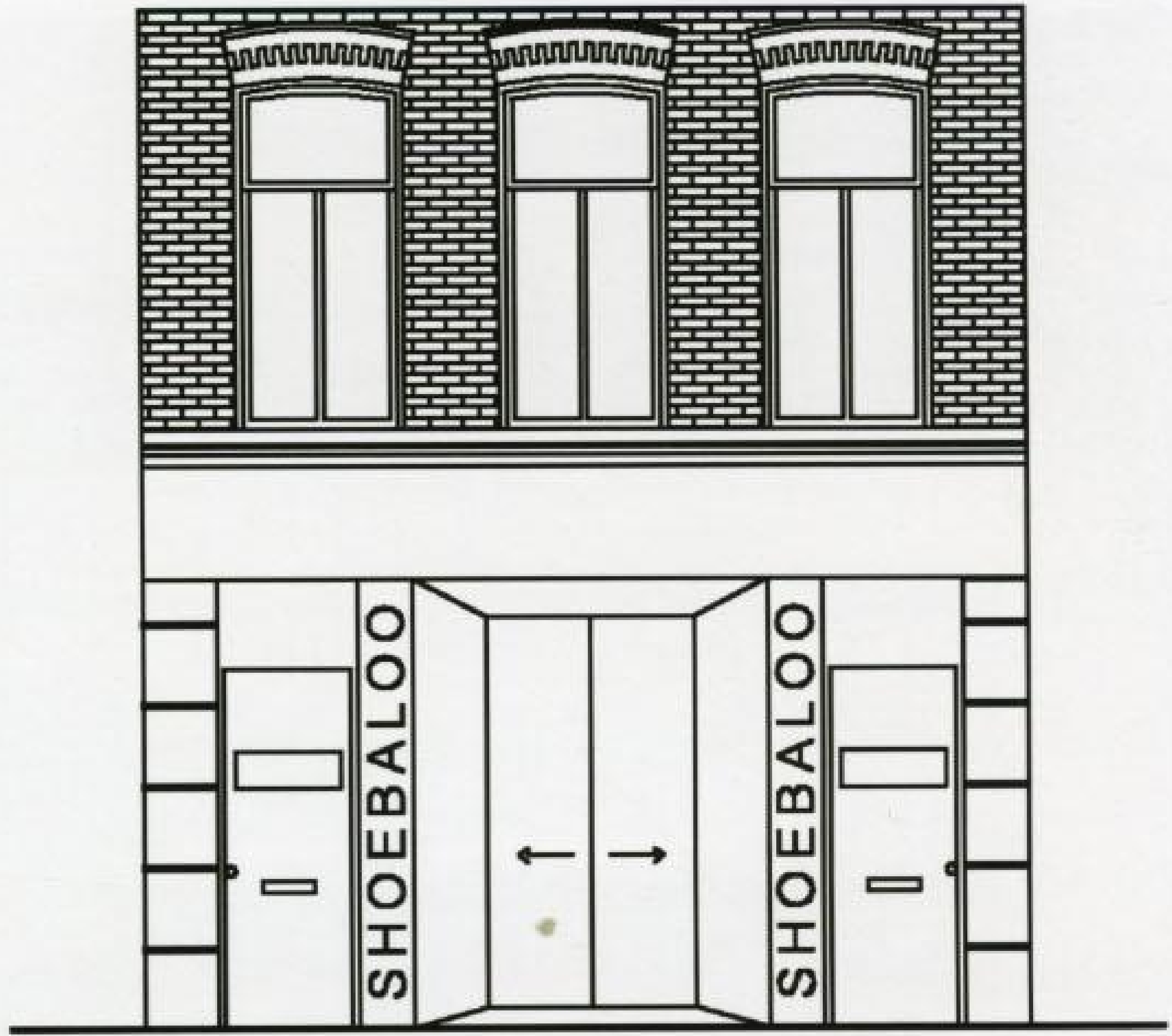
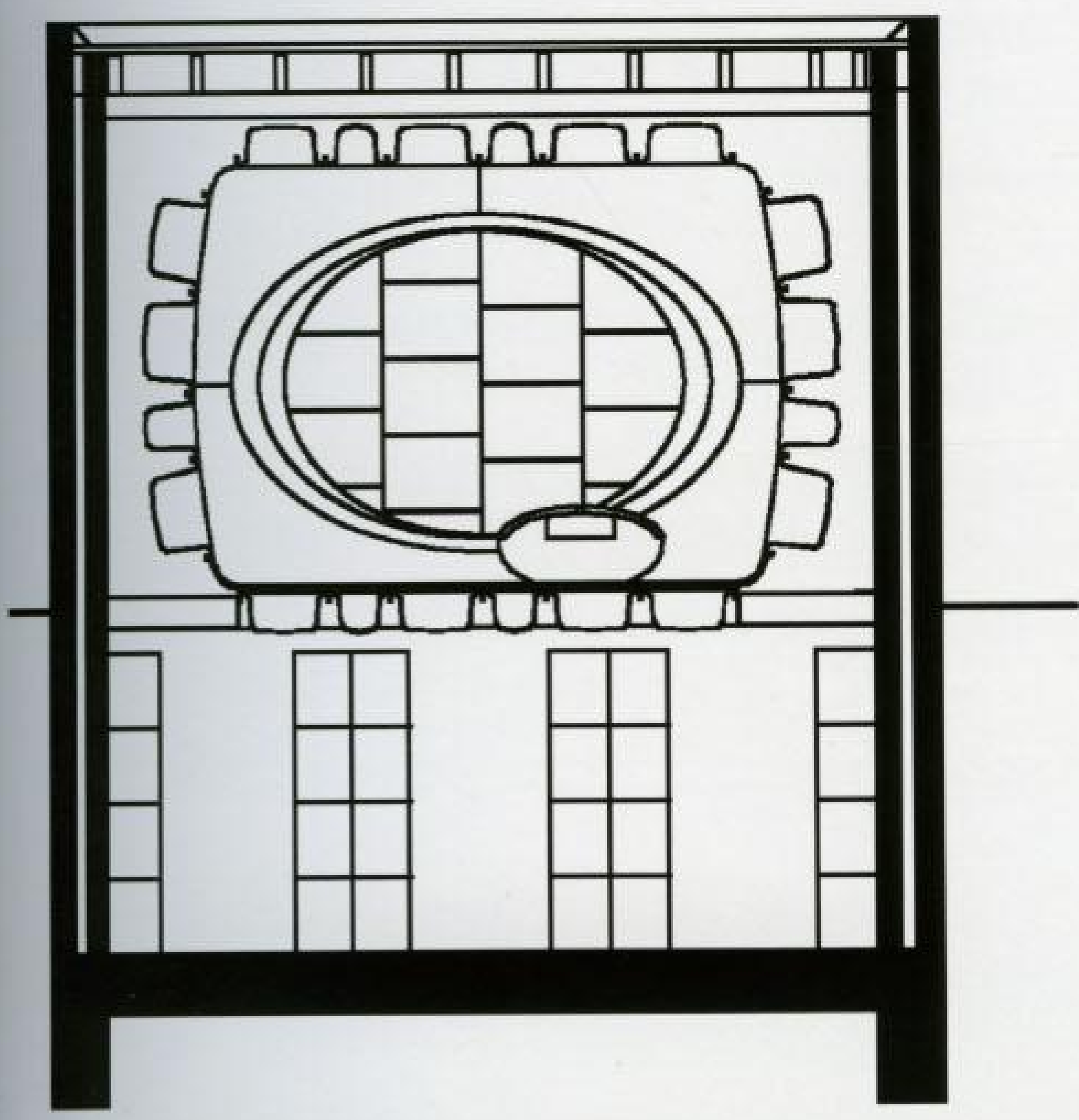


Floor plan and section



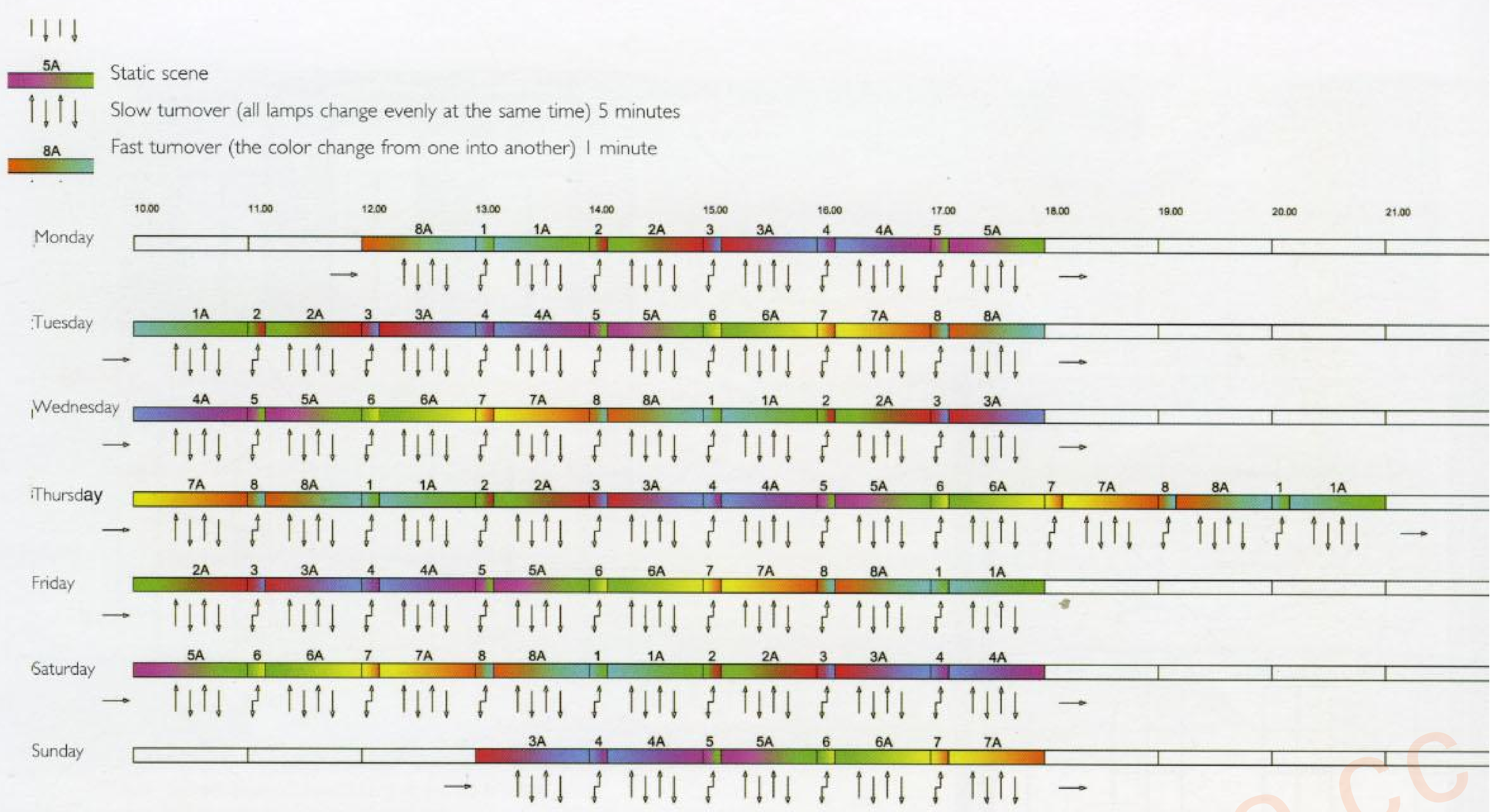


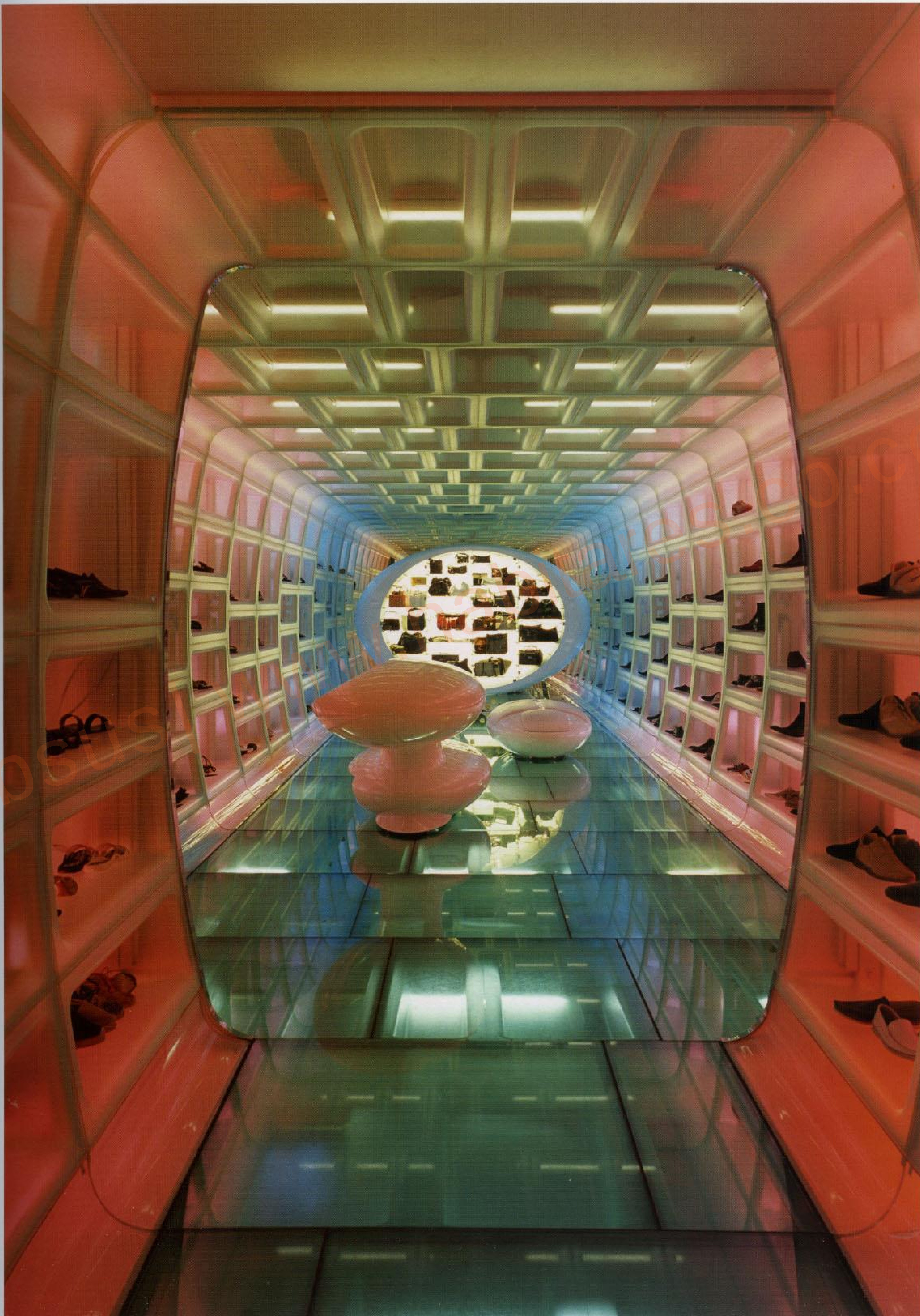
Section and elevation



The exterior as well as the interior of the remodelled shop are in many ways contrary to the other shops in the P.C. Hooftstraat. In contrast to the usual open shop window concept there is no clear display window. Both the exterior and the interior are designed to attract and tempt new customers.







Agustí Costa

Bakery Passeig 40

Berga, Spain

Photographs: David Cardelús

The clients stipulated a very basic program: a shop with display cases, refrigerated cabinets and six-person tasting tables, as well as a wok area for creating the products and a small service area. In this project, the designer worked with an interplay of textures and plastic effects in an attempt to combine the geometric wealth with a diversity of forms, colors and nuances.

The creation of this unique space was governed by the idea of the void. Two parallel lines organize the length-wise sides, with walls that start at the street and stretch into the depth of the shop to end at the work area, adapting and acquiring, along their length, the adequate treatment. Thus, to the left, past the display window, the walls are of a smooth finish and provide the support for four cantilevered platforms. This same wall becomes a cabinet and features a change in texture in the display area, taking on sales functions, before entering the work area, which is an open container where the functions are concealed behind screens of the same material, here serving to diffuse the light.

Throughout the space, up to the sales area, a large 11 meter cavity brushes up against the wall in order to become a display unit and light source.

On the right-hand side the wall begins with a white satin curtain which is backlit via projectors. This curtain closes off the storage space, conceals the technical installations and serves as a backdrop for the tasting area.

Moving on, the wall is then punched with niches for displaying the products. Stretching back toward the work area, it becomes a cabinet with drawers before finishing off by conforming shelves above the oven and a small loft space, where the machinery for the refrigerators is kept.

The side walls enclose the back portion of the shop with an isolated body clad in glass painted in grayish tones. This volume, which is set in the boundary between the shop and work area, behind the counter, houses the toilet and a changing room.

The platforms seem to float and the sampling tables are cantilevered surfaces above a glass prism filled with cacao beans. The display cases are either transparent glass or painted in varying shades of gray. These display cases are completely devoid of all visually extraneous elements, including metal joints and fasteners.

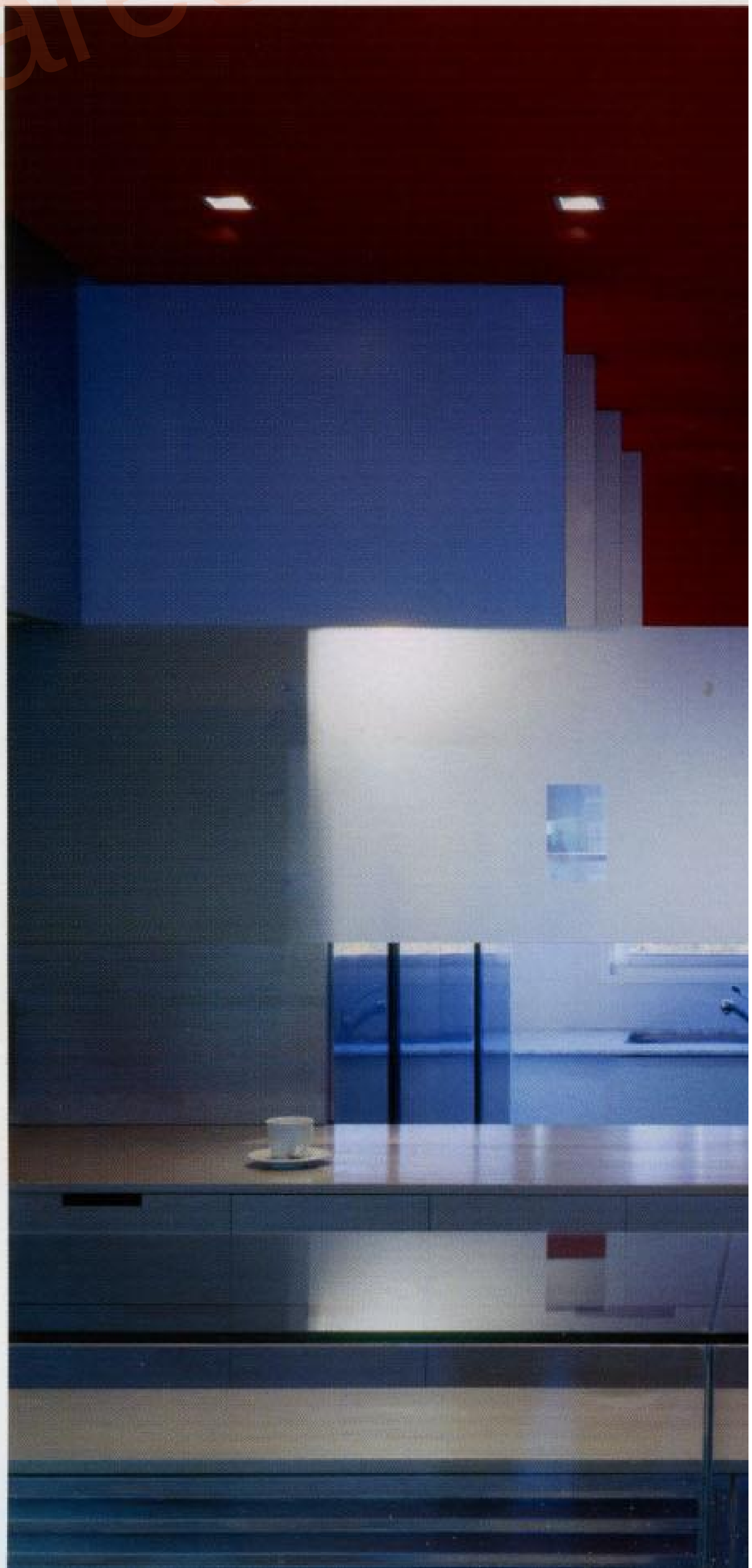
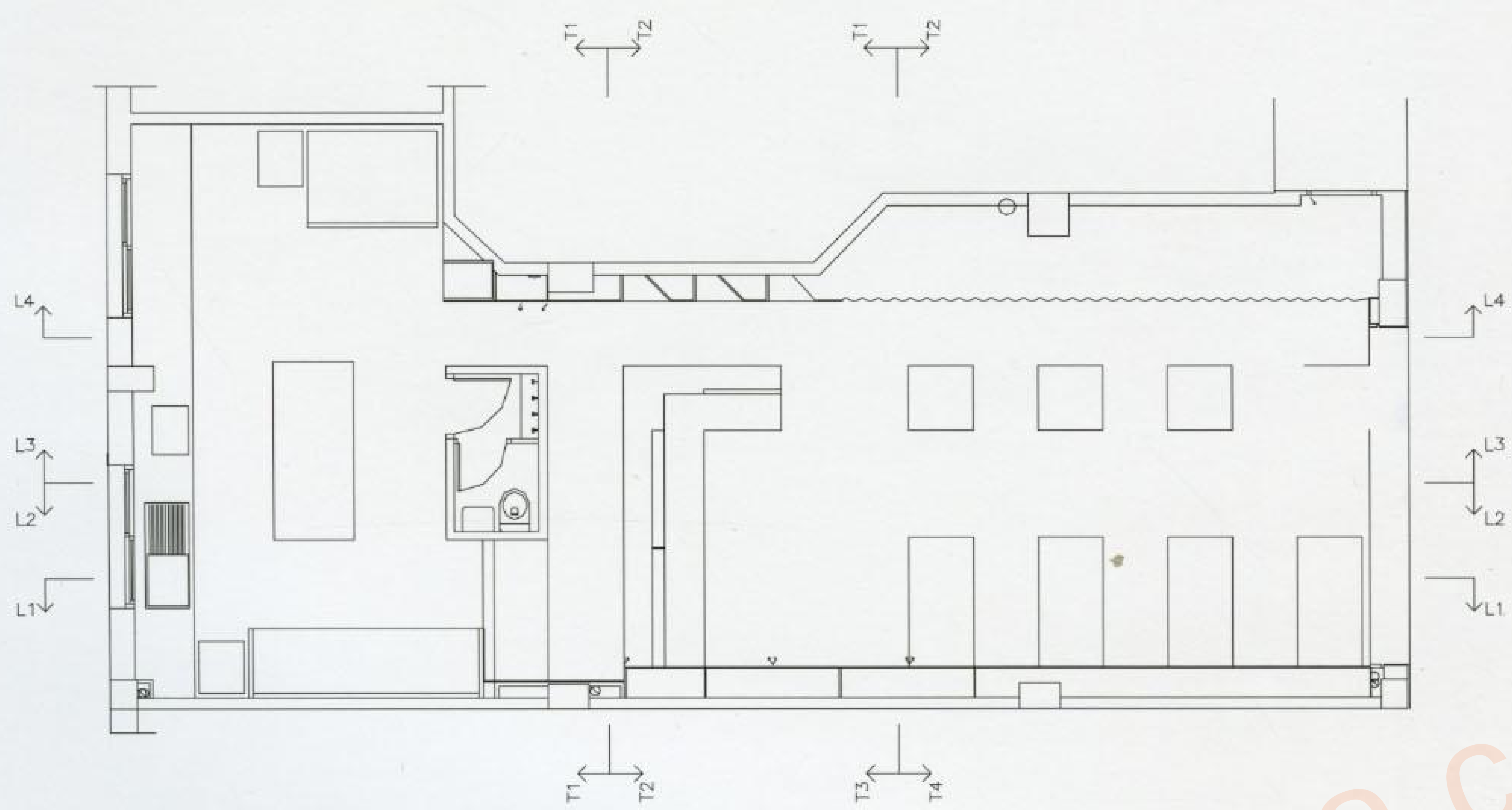
This overall neutral treatment is abruptly and definitively interrupted with the finish of a red false ceiling, situated at a height of 2.8 meters and embracing the entire shop and work area, where it folds and drops down to form a large smoke extractor. This is the element that ties the design together and establishes a taut dialogue between all the components of the space. A stimulating, audacious and provocative dialogue, which is at the same time delicate and unified, in an attempt to create an expressive, visually alive and coherent plastic effect for the entire space.





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Ground floor

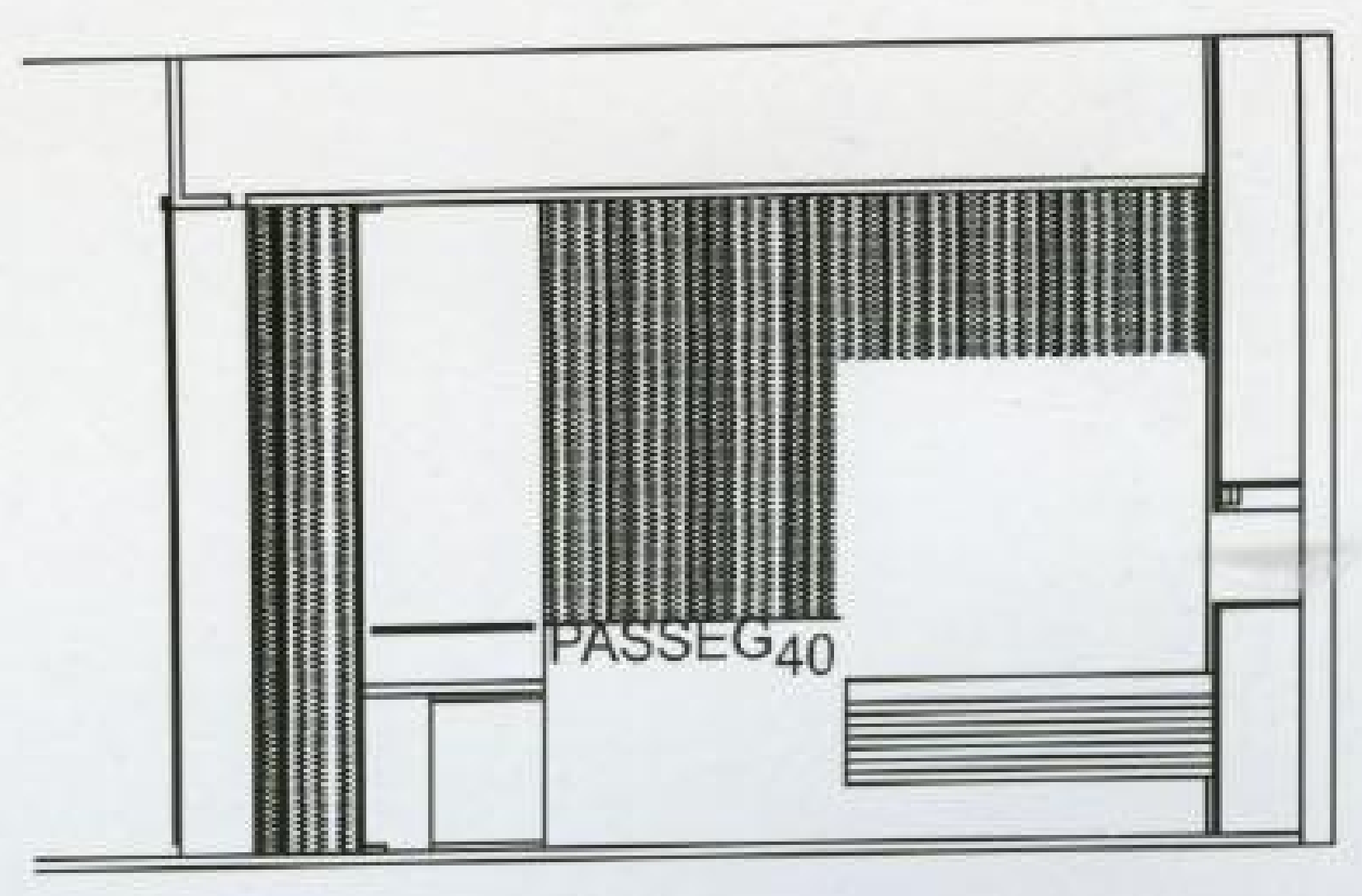
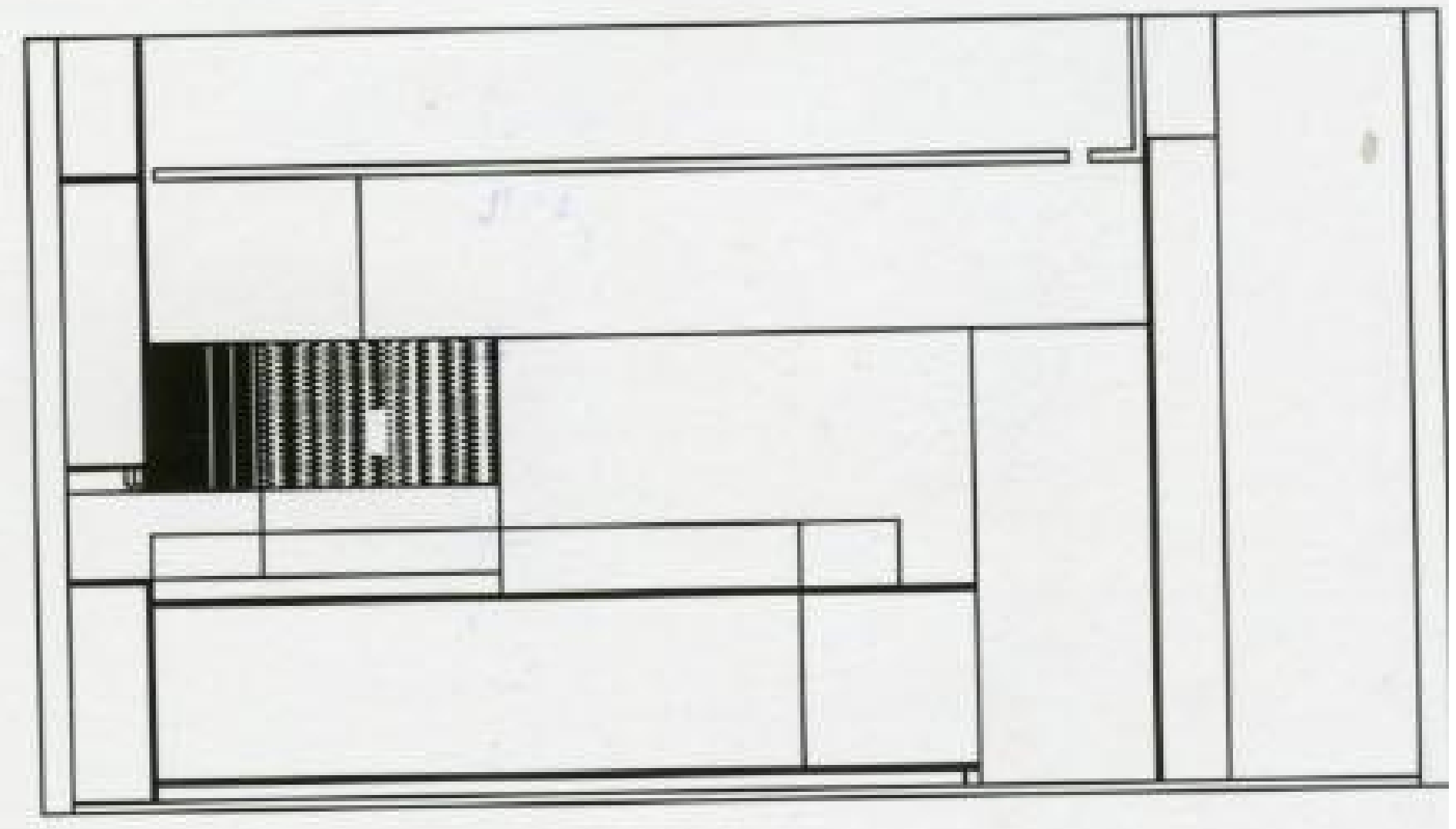
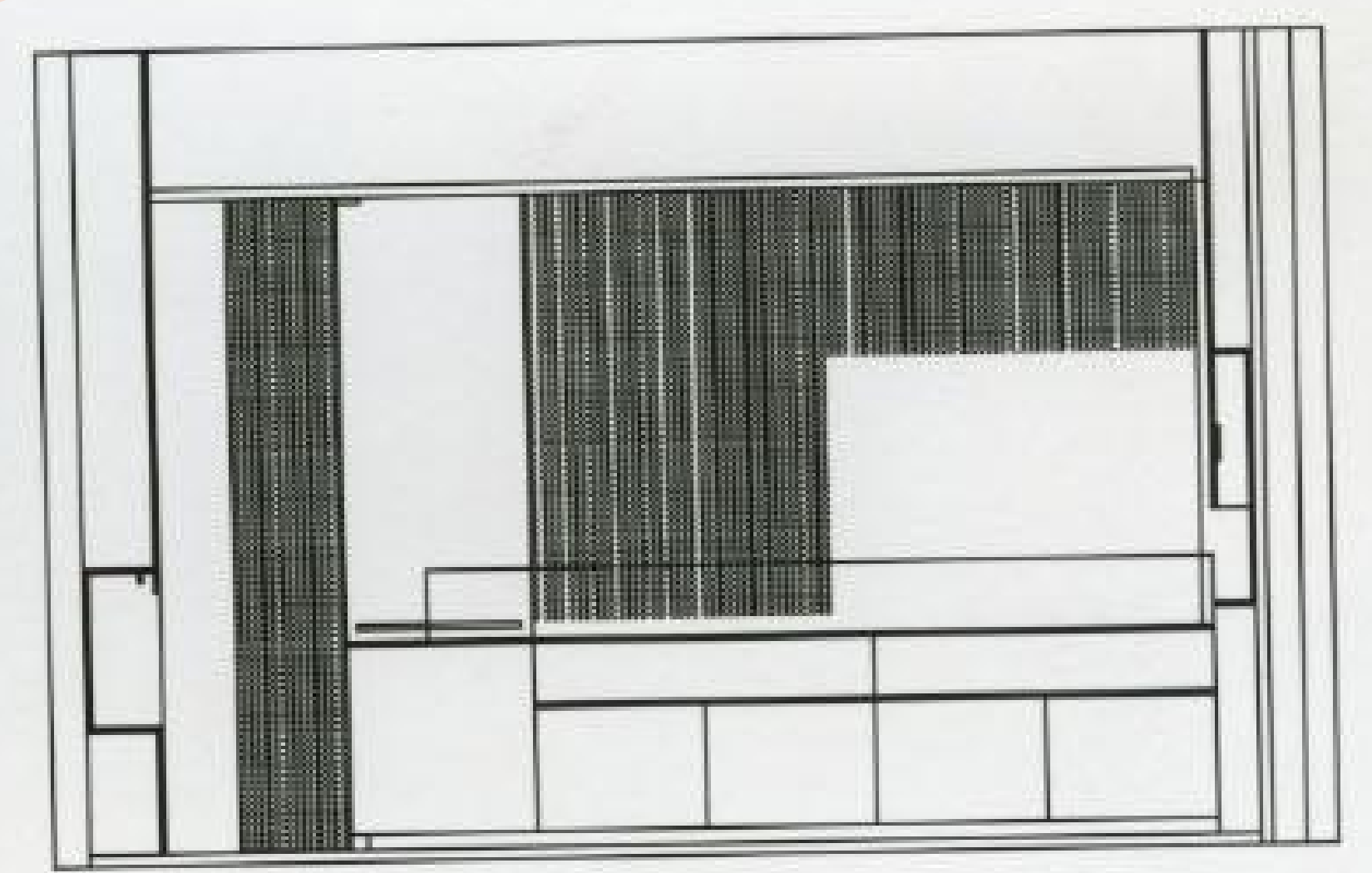
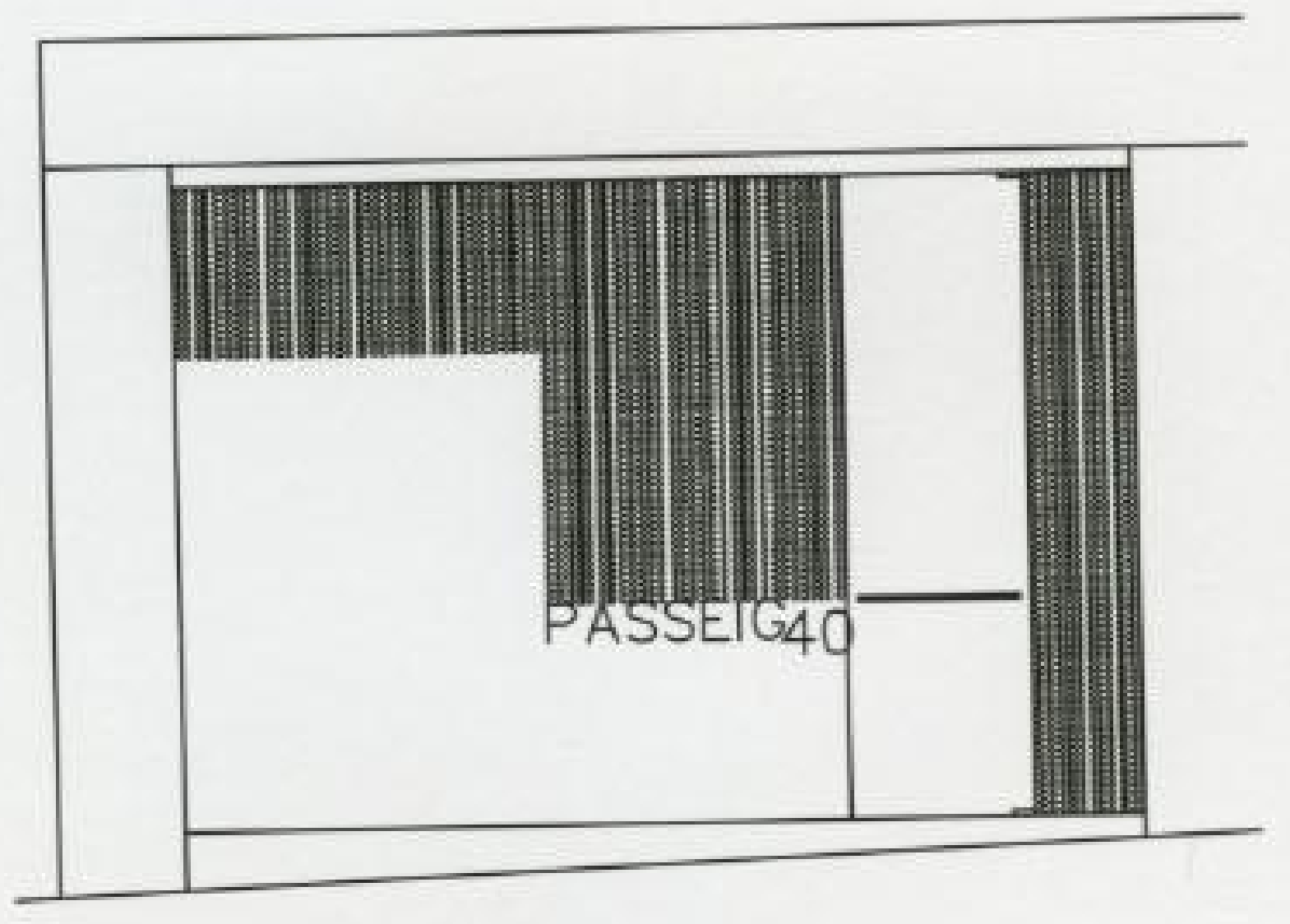
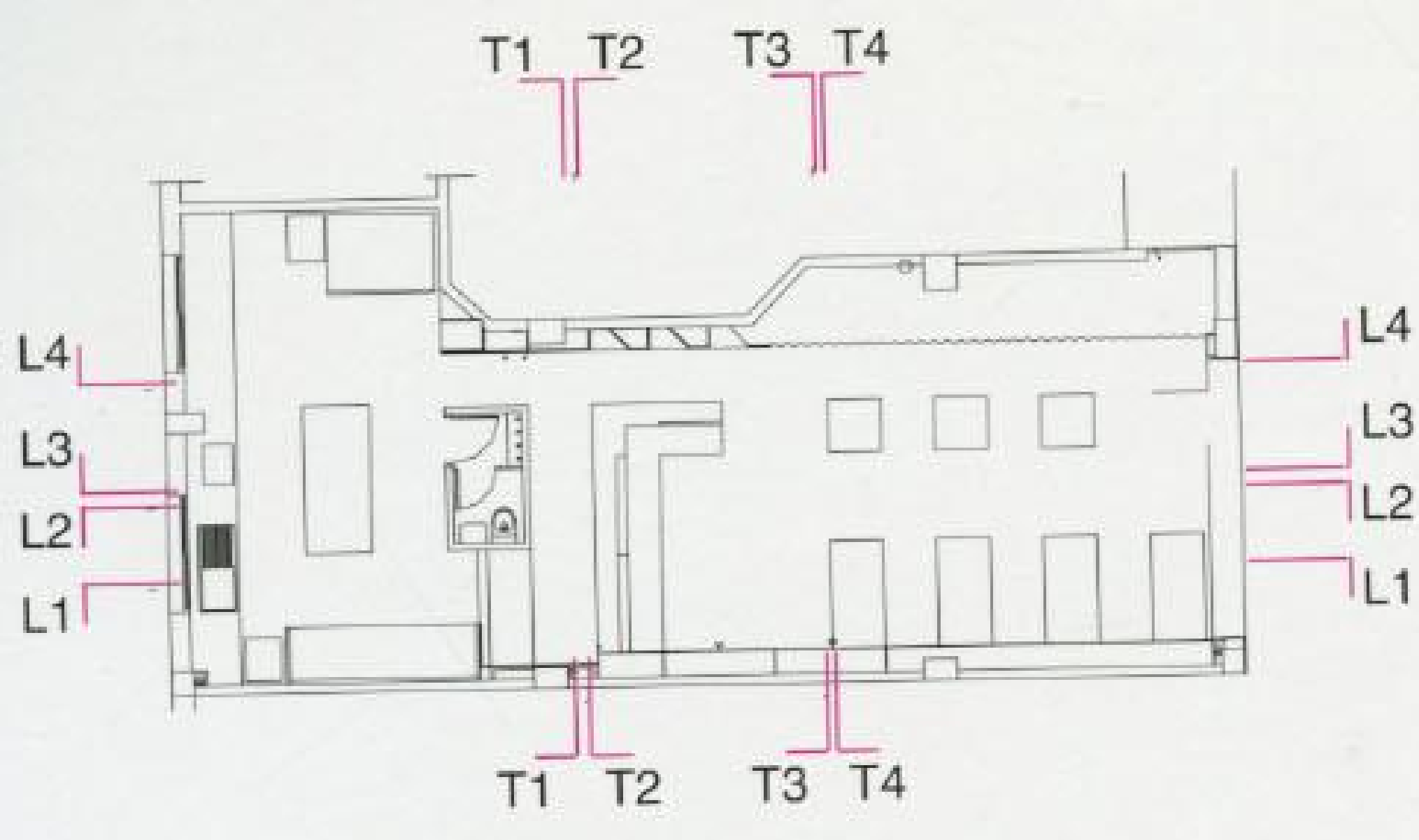




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PASSEIG40

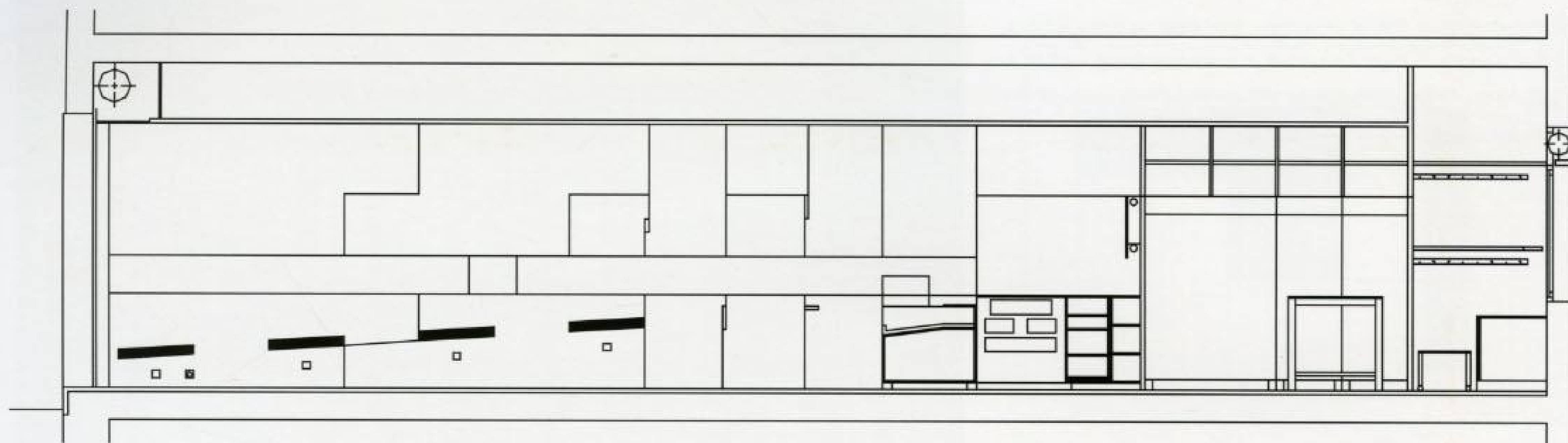




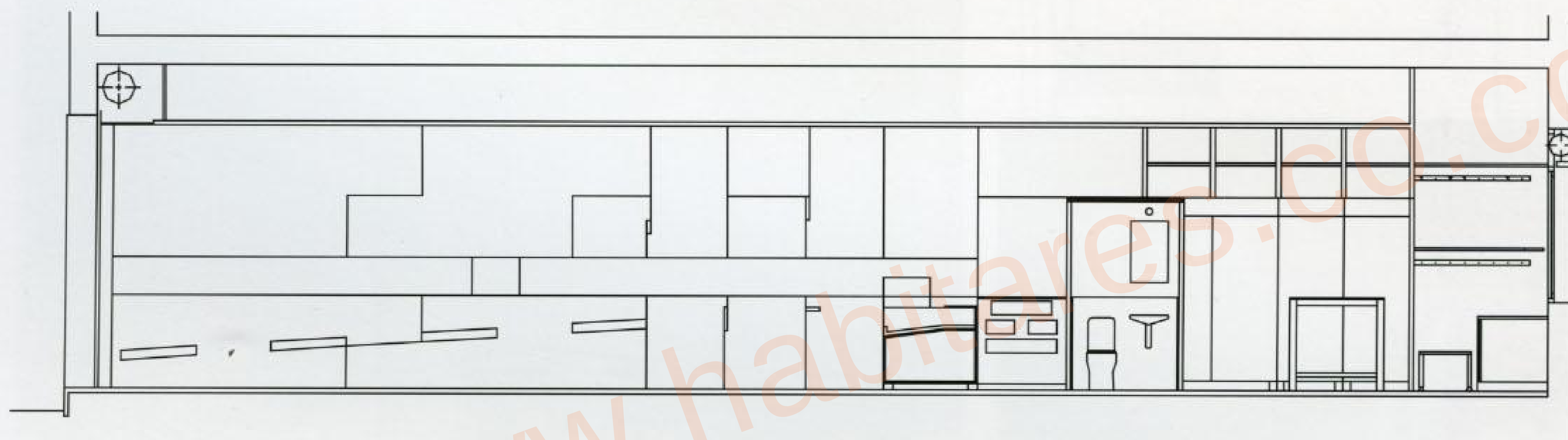
The lighting has been built into various white containers, thereby creating a lantern-like effect while highlighting the products on display. Of particular interest is the large screen providing ambient lighting, comprised of a backlit curtain. The result is a relaxing space bathed in indirect lighting set in counterpoint to the central display area of the shop, which features spotlighting built into a false ceiling.



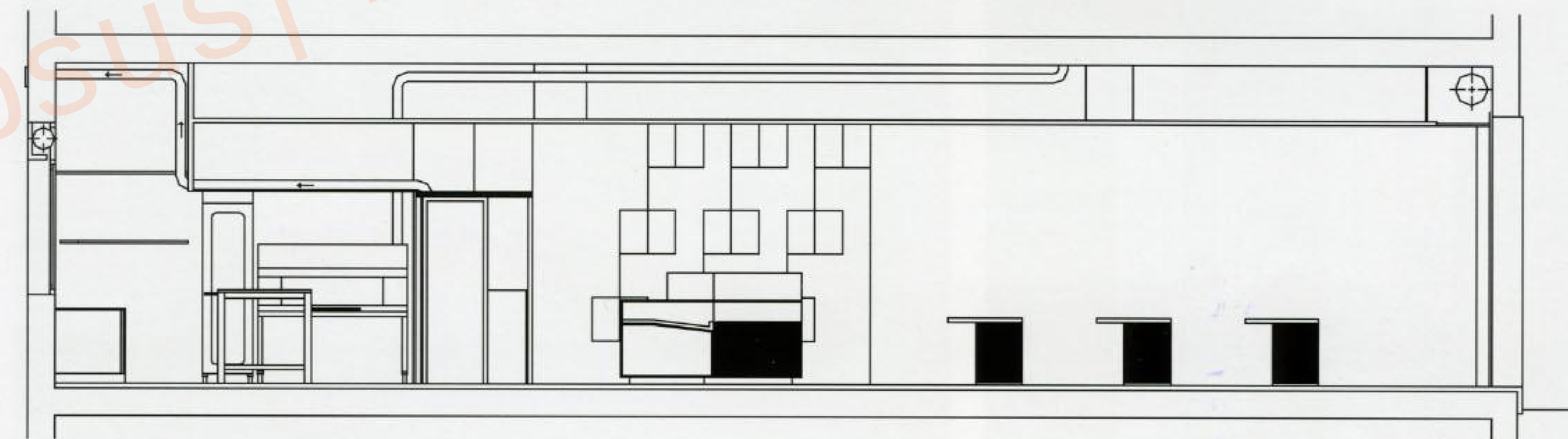
Section L1



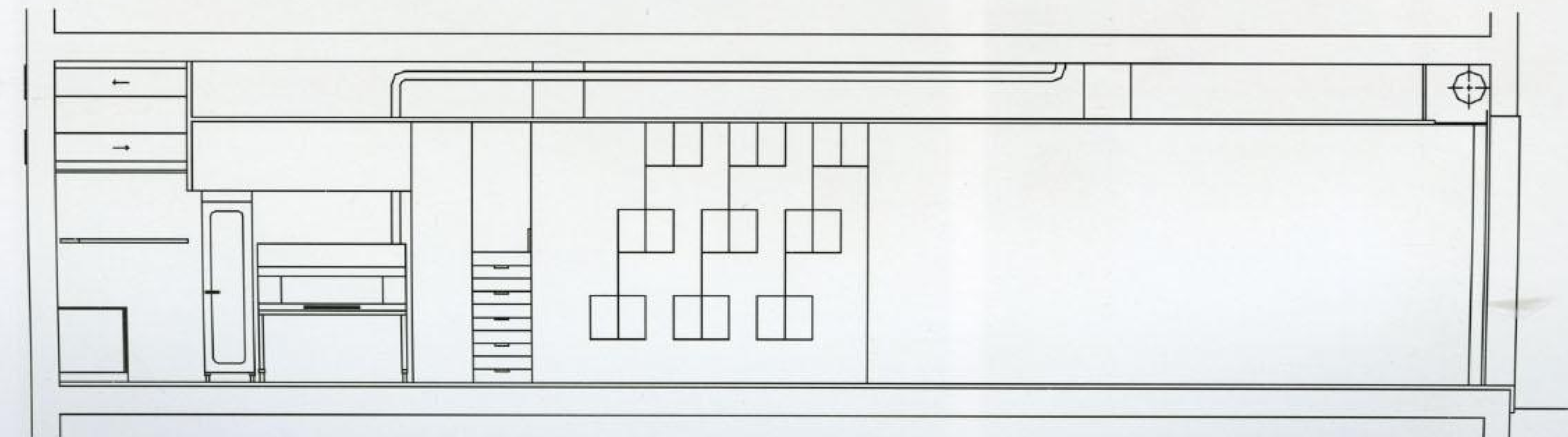
Section L2



Section L3



Section L4





Massimiliano & Doriana Fuksas

Emporio Armani Chater Road

Hong Kong

Photographs: Ramón Prat

The new store Armani / Chater Road development will be the biggest Armani retail location in the world after Milan's Armani / Via Manzoni, and intends to be a meeting point for people and a way of life, bringing together clothing, accessories, eyewear, watches, jewellery, cosmetics, fragrances, books, flowers and Italian cuisine under one roof. Located at Hong Kong Central at the junction between Chater Road, where the Giorgio Armani boutique has pavement frontage, and Pedder Street, onto which both Emporio Armani and the Emporio Armani Caffè face, linked by the pedestrian bridges leading to the Central Business District along which one million people transit each day.

The building is on three levels and has a surface area of 3,300 square metres of which 2,100 square meters are retail space.

Soft, sophisticated and elegant the warm cream colour of St. Maximin stone is contrasted by furniture and fixtures in ebony and macassar wood, with hangers and fittings in burnished brass. The lighting design plays with shadow and light creating focused spaces and sensations. Invisible recessed lamps, transformed into spotlights, trace the contours or aim directly at the garments and objects on display, while versatile light fixtures appear to blend in with the surrounding space. A dramatic staircase, an architectural feature of Giorgio Armani boutiques leads one effortlessly between floors. Is composed of two sheets of stainless steel on which the panels of glass are mounted; the handrail is stainless steel covered by a tube in transparent plexiglass. The leitmotif for the store is glass with a darting red ribbon, a sort of line, an automatic writing embracing and keeping together all the shop of light or the Emporio Armani store facing onto Pedar Street with its bustling streets and bridges. Fuksas's have literally freed the structure of the space from weight and mass by using treated, sometimes curved, glass throughout to project rippling reflections as if water is flowing from the walls. Each pillar becomes a source of light along with the walls which are embedded with fibre optic filaments. The resined glass floors and glass staircase add to the overall sense of lightness.







The project develops around the concept of fluidity, studying the paths of the visitors and their casual movements. These invisible paths construct the very base of the exhibition space.



GROUND LEVEL

Giorgio Armani Women's and Men's Collections (750 m²)

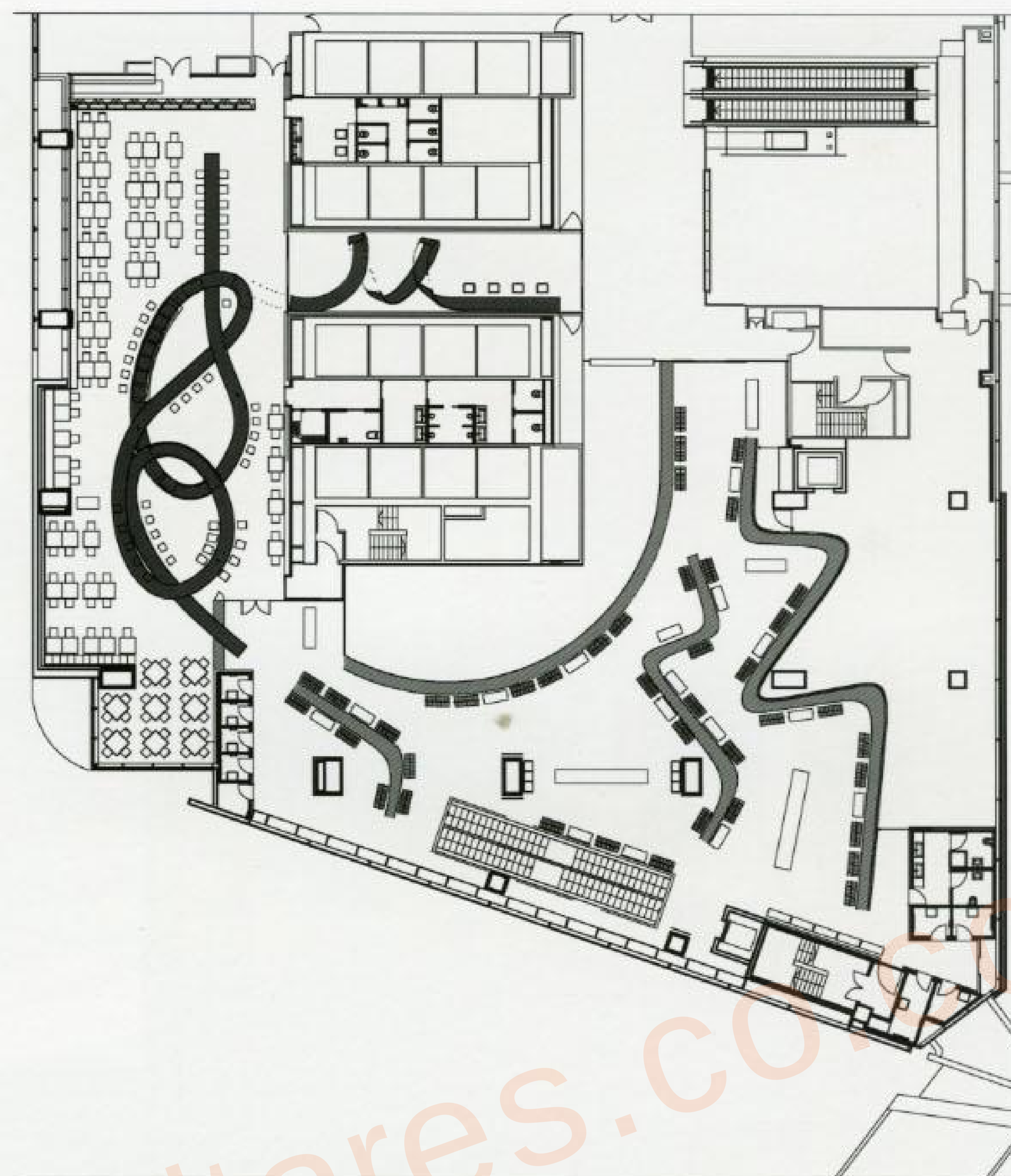
SECOND LEVEL

Emporio Armani Women's and Men's Collections (500 m²)

A||Armani Jeans Women's and Men's Collections (280 m²)

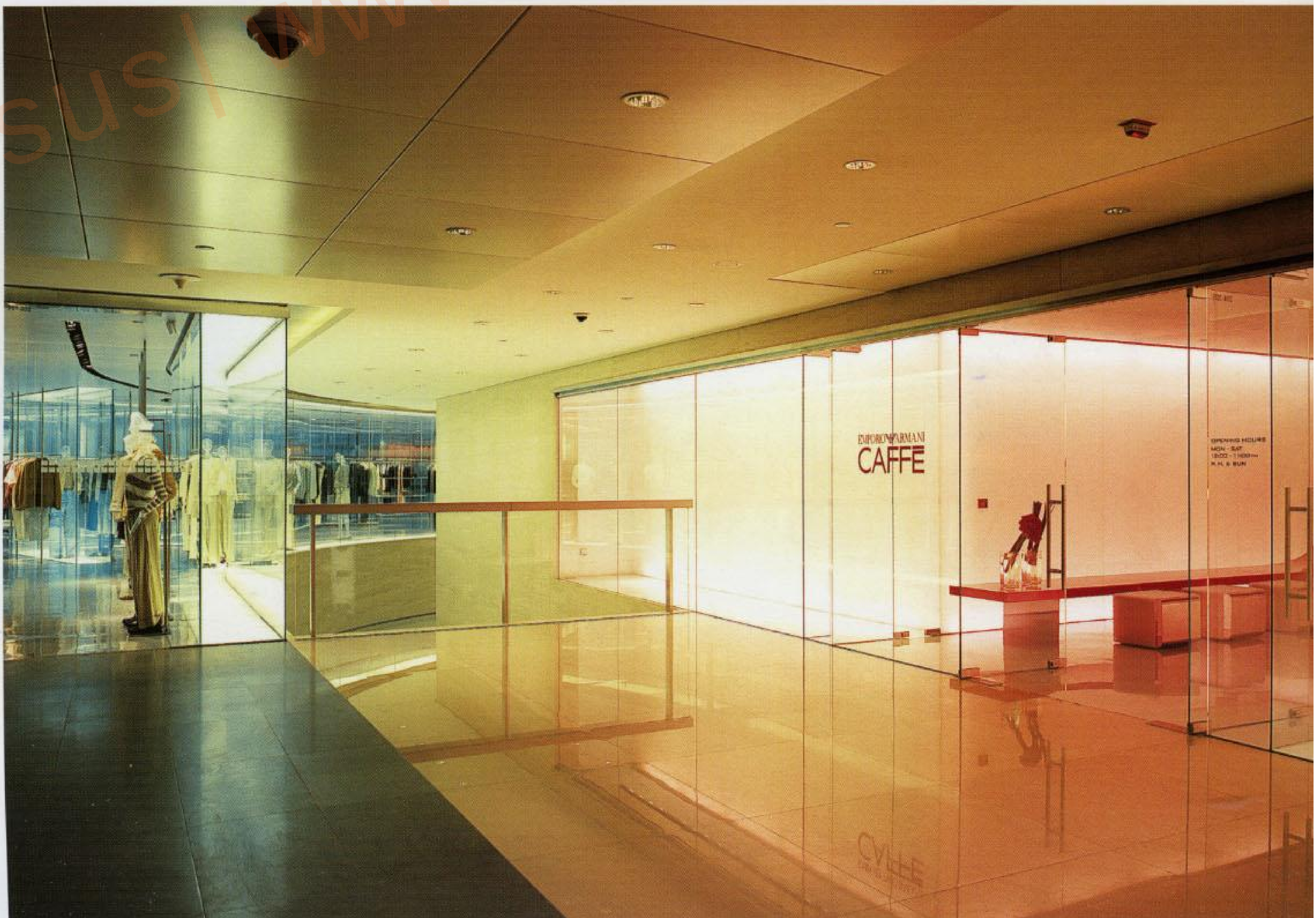
Emporio Armani Caffè (510 m²)

Armani Casa (270 m²)



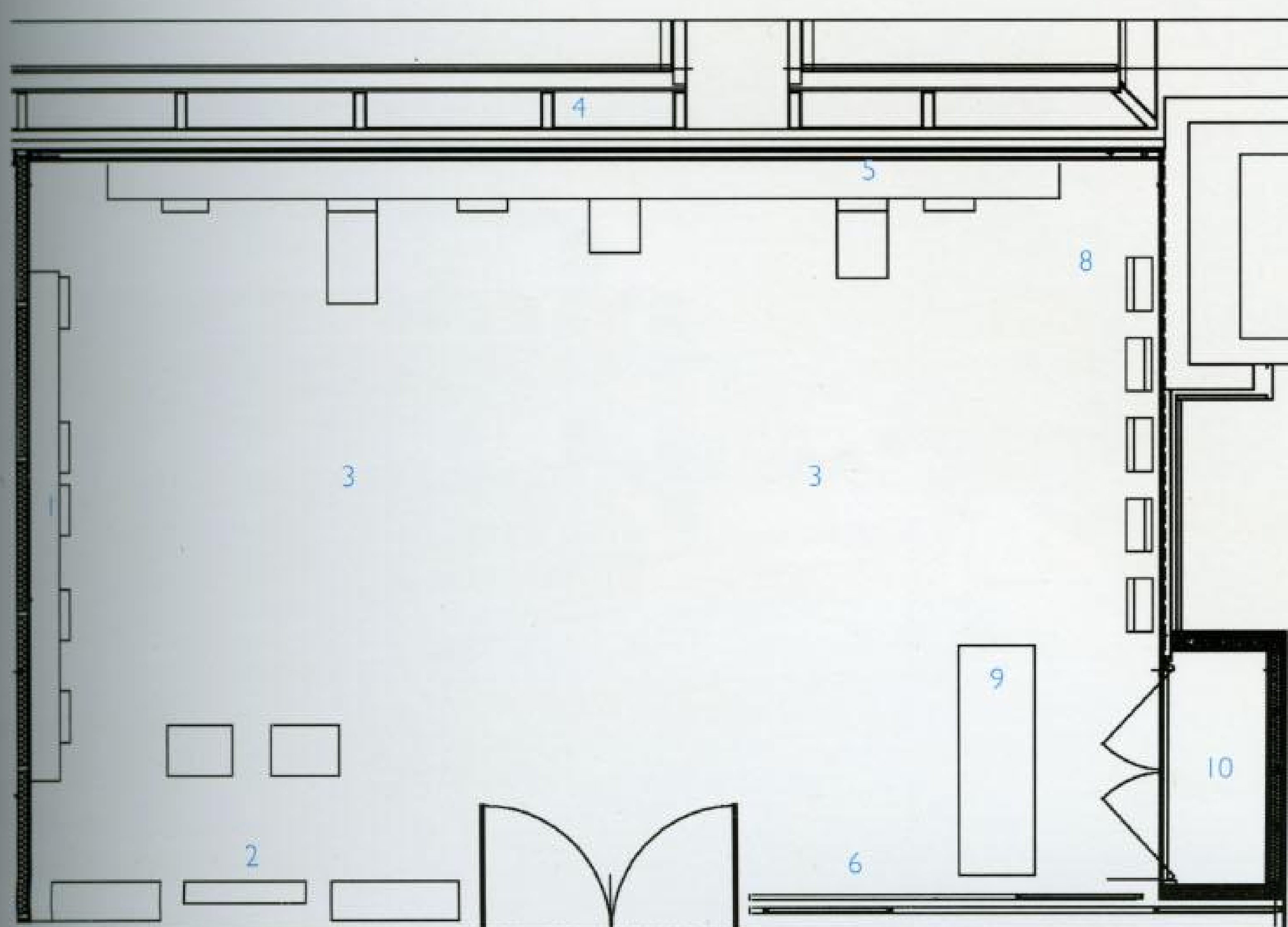
Second floor







The space in Armani Libri is defined by sliding panels which allows a view from the exterior, by display walls in satin plexiglass and stainless steel and the colors of the shelves alternate between red and white.



Book shop plan

1. Book shelf
2. Front book display
3. Book display table
4. Polycarbonate 5 mm
MDF 12 mm
RHS 80 x 30
Pack-out from wall
Superficie 13 mm
5. Reading table
6. Sliding panel
7. Polycarbonate 5 mm
MDF 12 mm
Pack-out from wall
Surface 20 mm
8. Magazine racks
9. Cashier desk
10. Stock room



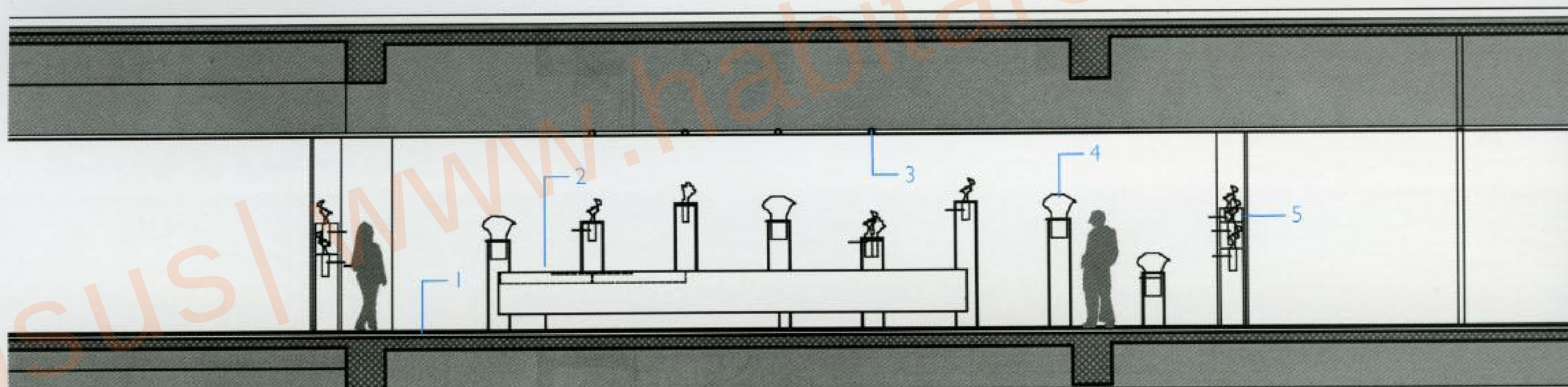


The furniture, as shown in the cosmetics shop, is all designed by Massimiliano and Doriana Fuksas in satin stainless steel clad in soft and translucent plexiglass. The resined glass floors and glass display cases add to the overall sense of lightness.





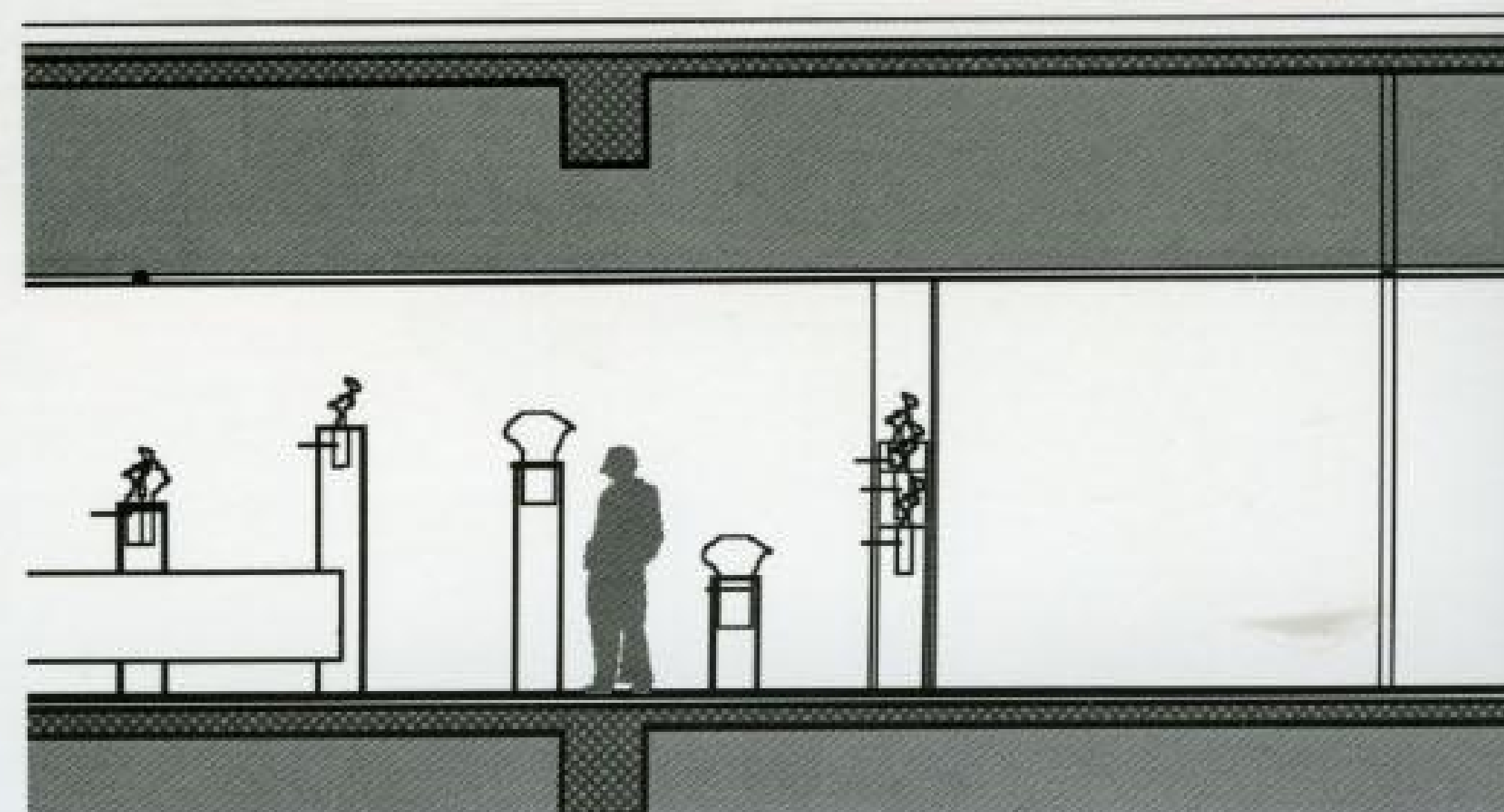
The vases in Armani Fiori are realized in transparent plexiglass that gives extreme lightness to the shop area and creates the illusion than the flowers float (design by Monte di Rovello).



Longitudinal section flower shop

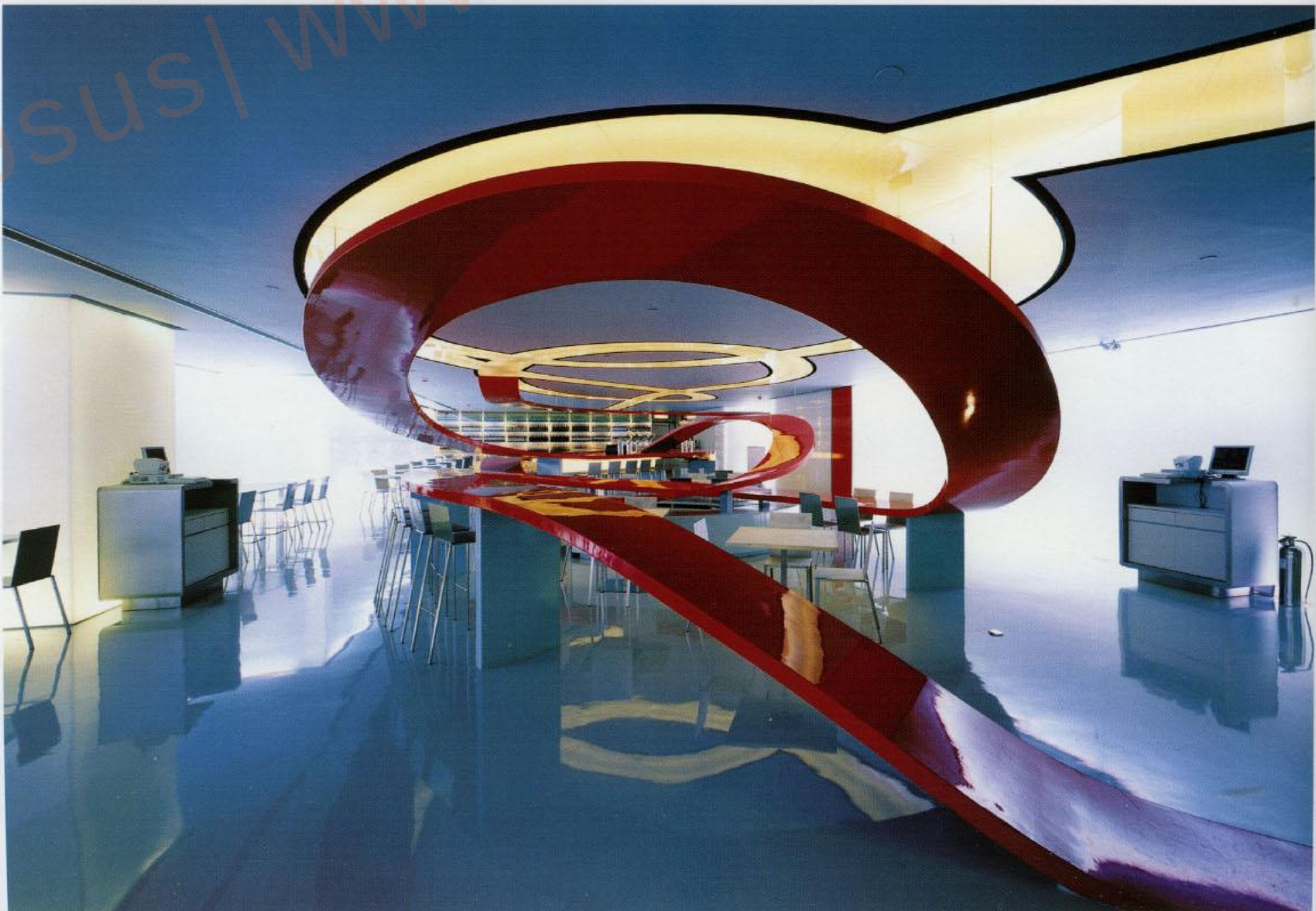
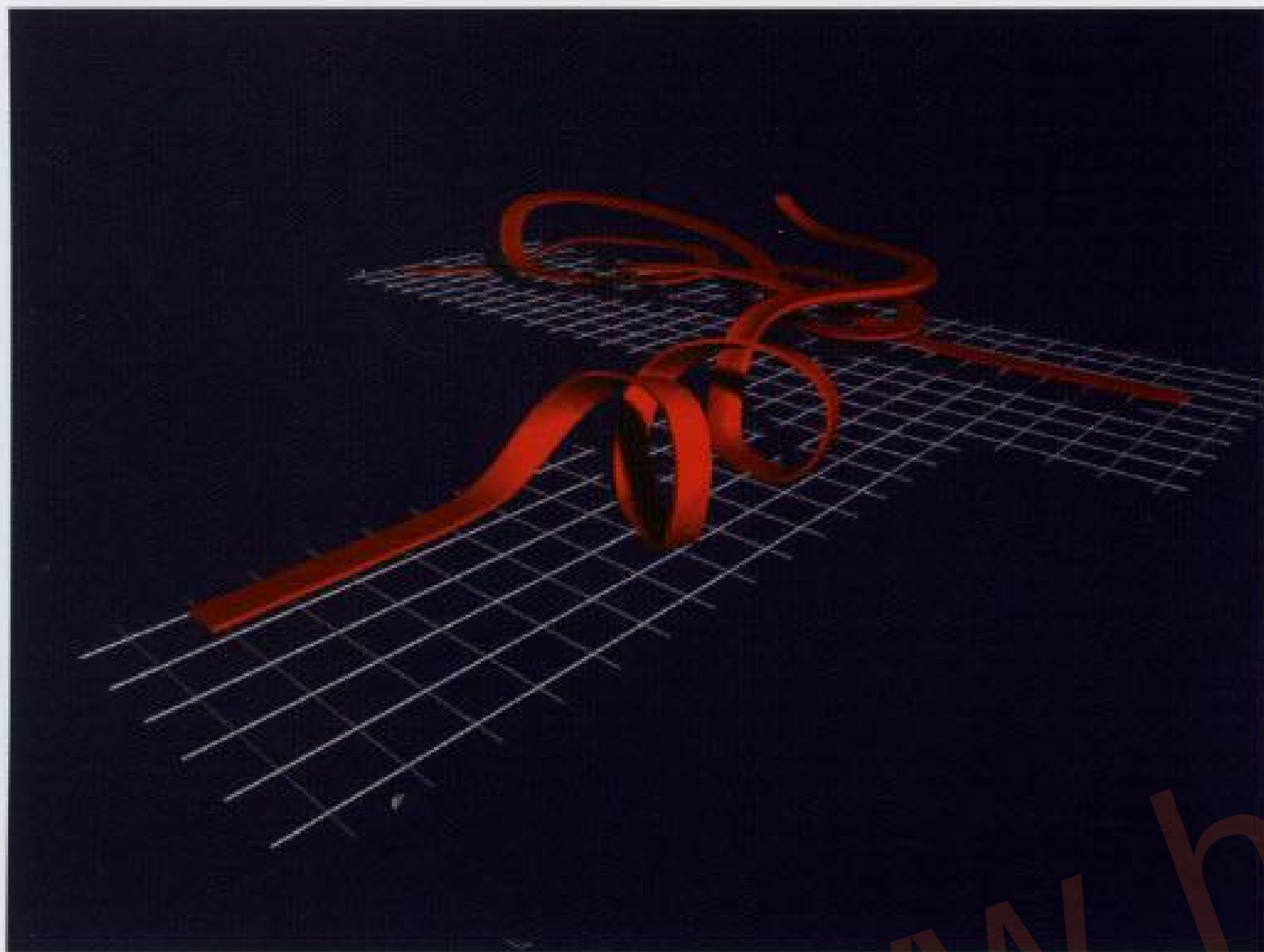
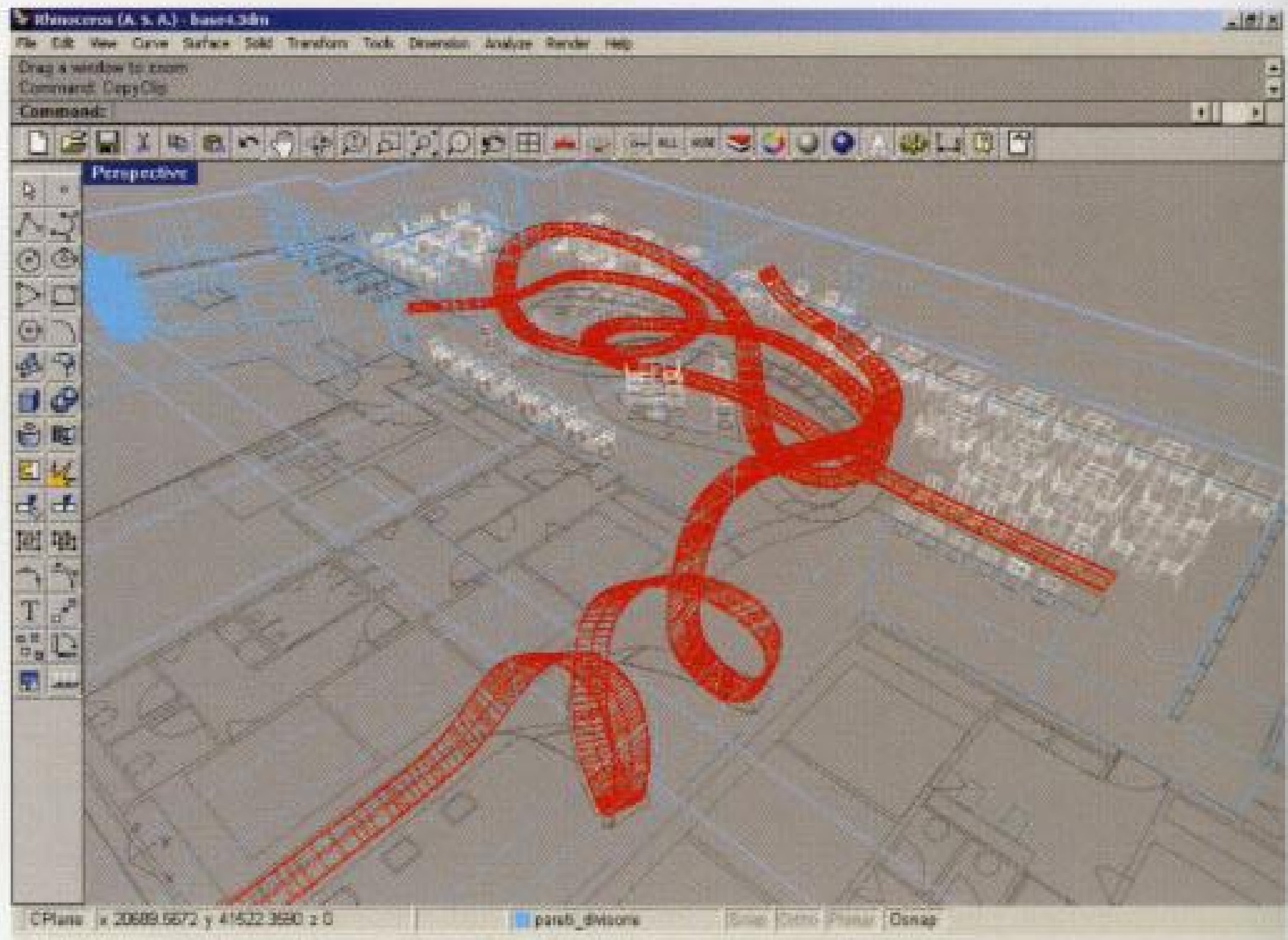
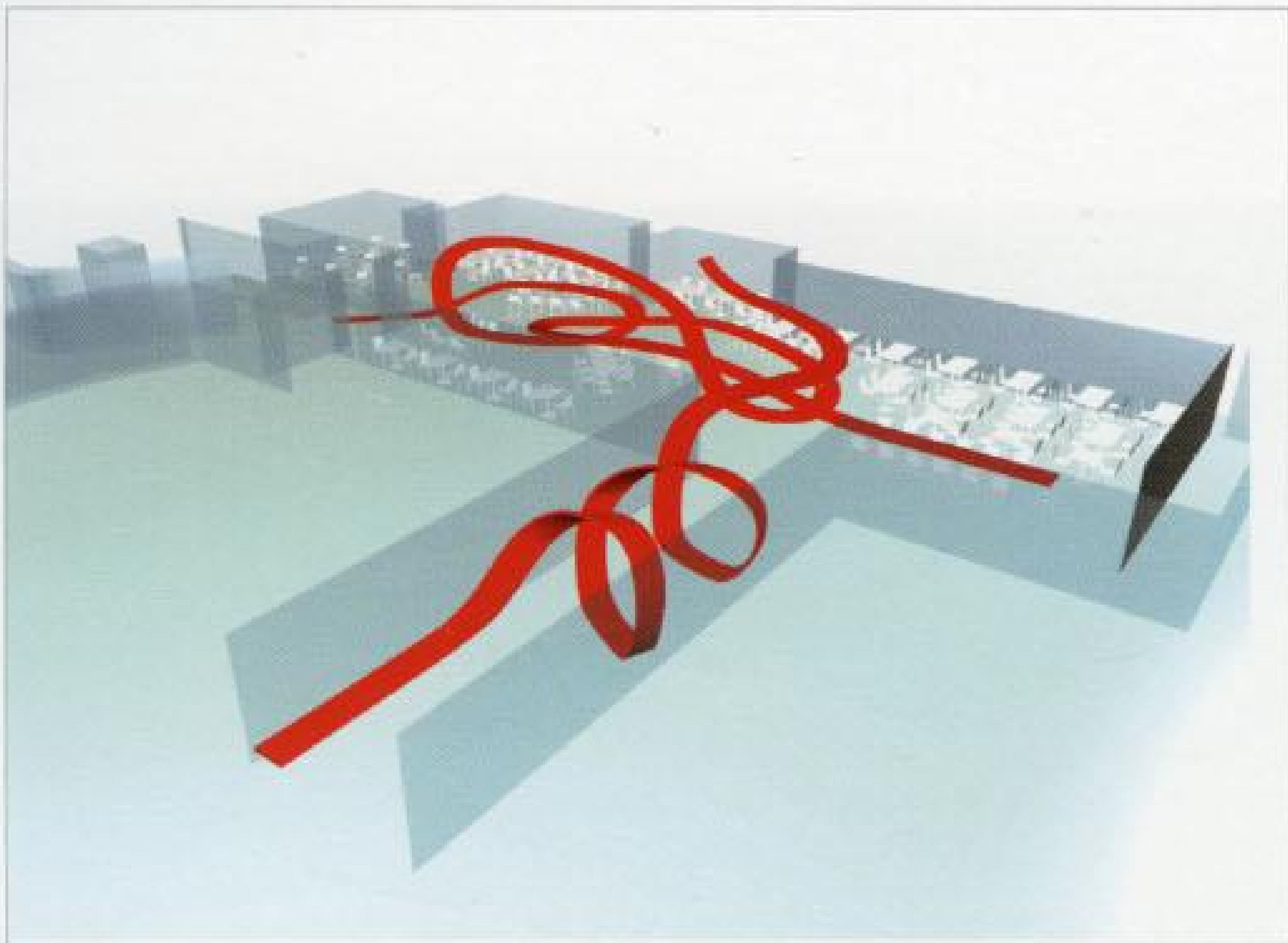


1. Epoxi Resin, 6 mm
Self-leveling, 30 mm
Mortar, 65 mm
2. Table in slate
3. Recessed downlight
4. Display in polycarbonate
5. Low-iron glass with incision



Cross section flower shop







The cafeteria, with seating for 140 people, leaves an unforgettable imprint. Continuing the store's leitmotif a red strip of fibreglass twists and turns mimicking a roller-coaster ride creating tables, bars and a living sculpture and it runs its course through the space.



Concrete Architectural Associates

de Lairesse Apotheek

Amsterdam, The Netherlands

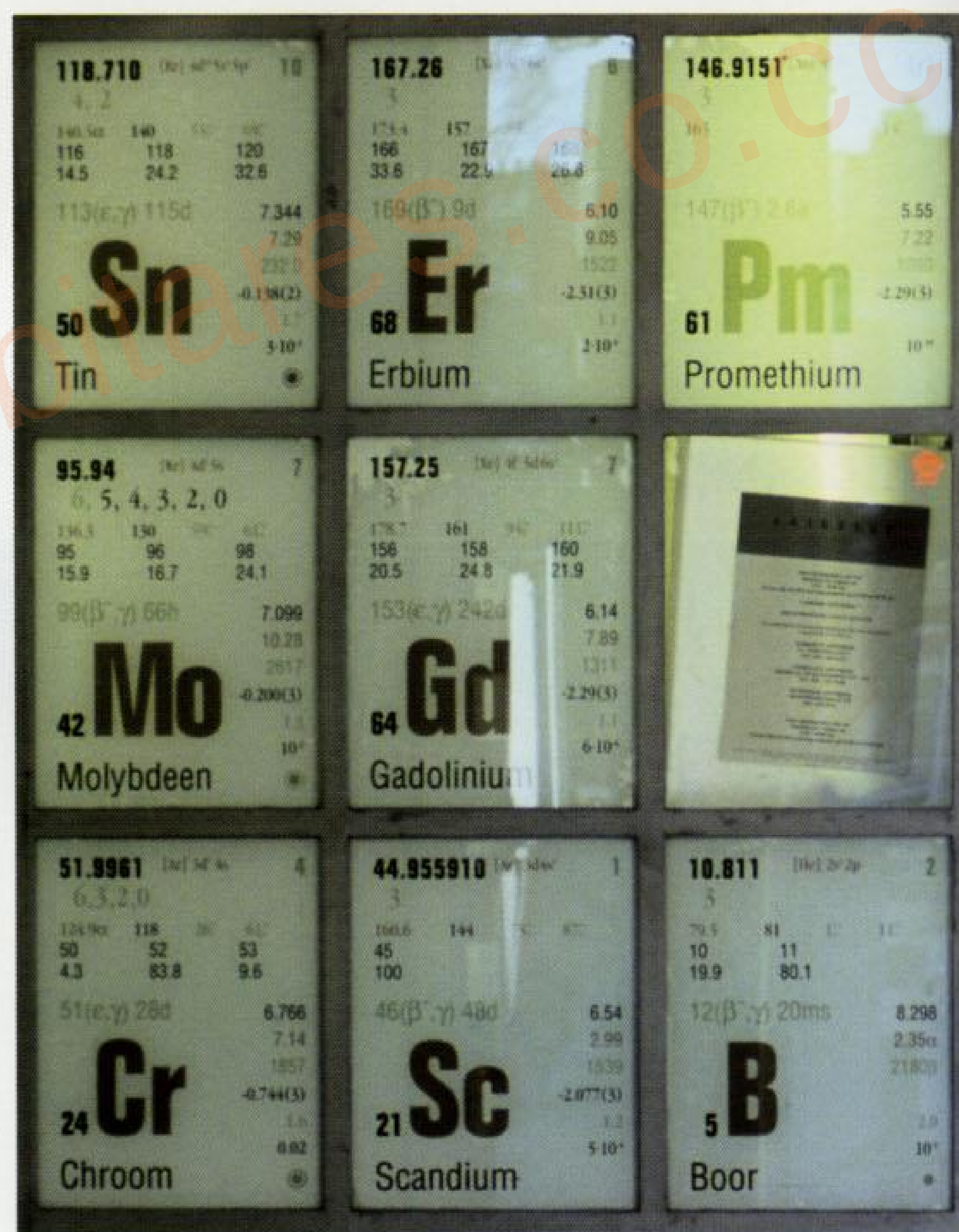
Photographs: Concrete Architectural Associates

This pharmacy, with its clean lines, soothing colors and a total floor area of 170m², is fresh, spacious and comforting. The main retail space is a striking round room, the walls of which are almost entirely covered in 522 green Perspex drawers partitioned vertically into 36 sections. There are 72 tube lights with a green filter fit into the cabinetry, reflecting off the back wall and glowing through the translucent fronts of the drawers.

The unique, custom-designed "floating" countertop, which follows the curve of the walls, is of synthetic concrete partially suspended from a steel frame that is concealed by a massive tree trunk. Set opposite the counter, and partially completing its circular movement, is a wooden bench covered in black leather.

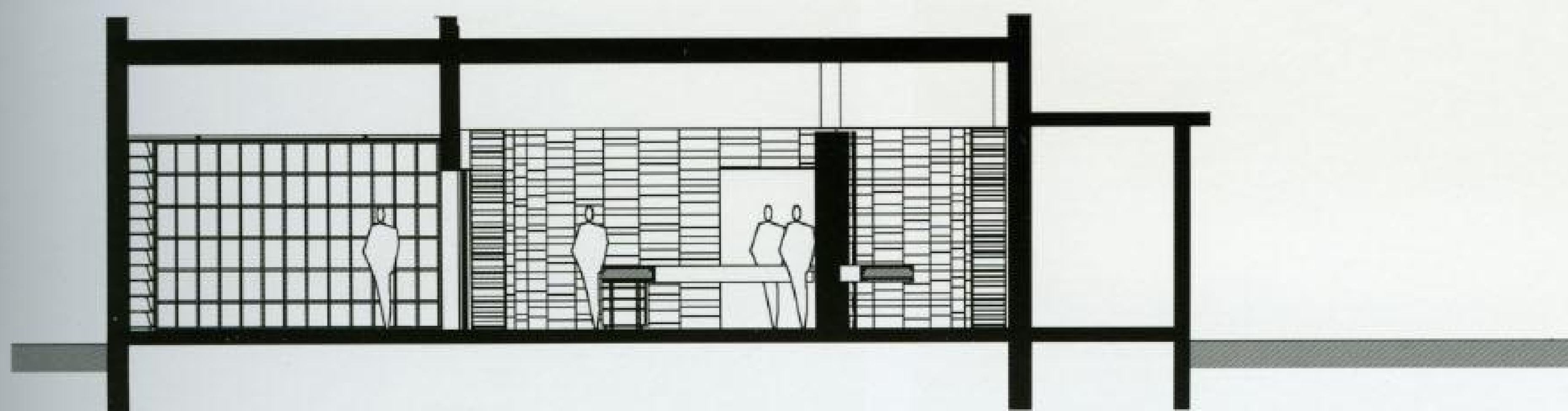
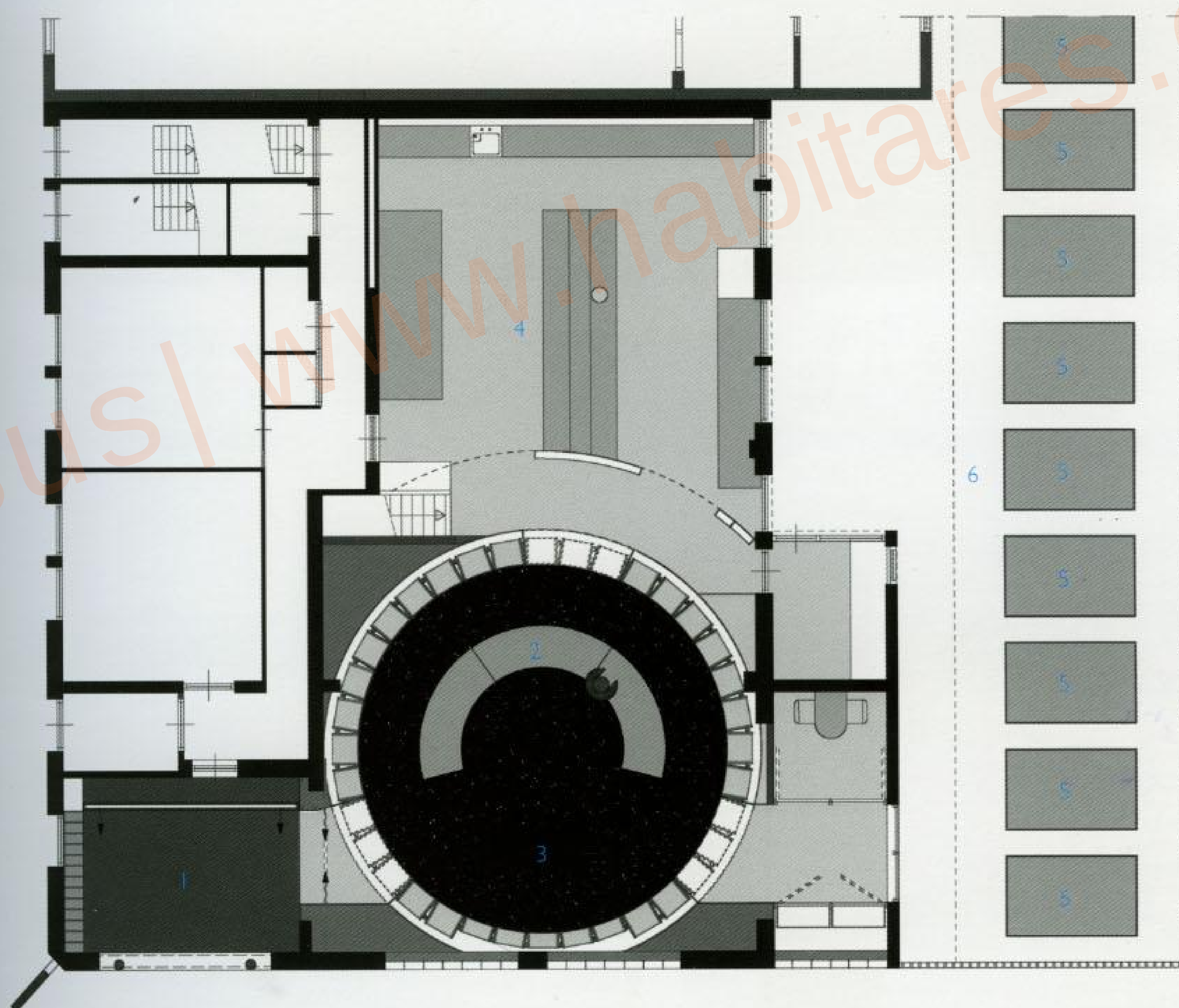
In keeping with the motif suggested by the tree trunk, the epoxy floor in the main retail space is clad in resin-coated paper printed with leaves. The ceiling here is of a white, translucent stretched material, while the ceilings leading into and out of the main space are in white plywood to match the sides of the large round cabinet. The ceiling of the work space in the back is finished in stucco.

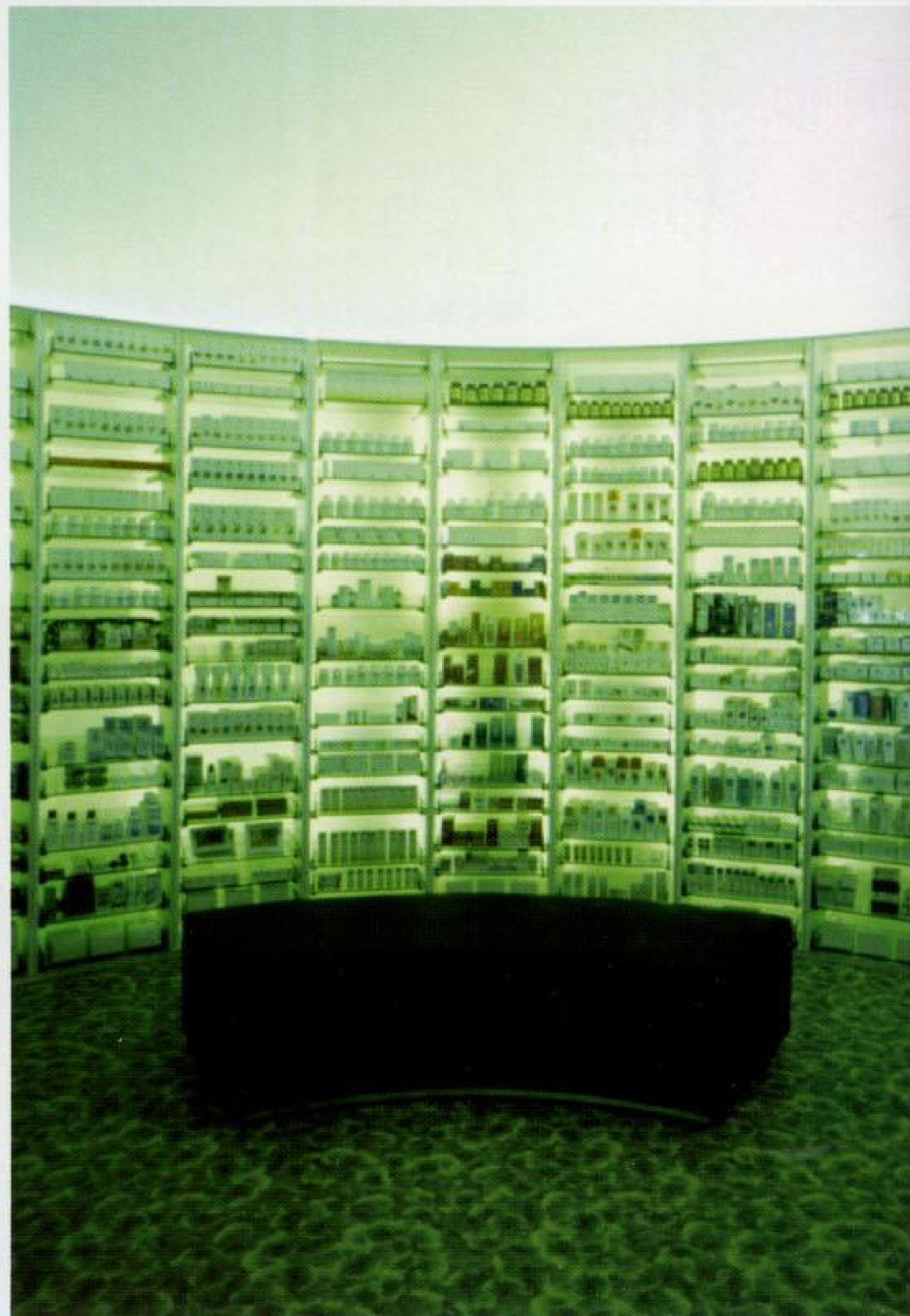
Completing the shop's meticulously crafted lighting scheme is the display case at the entrance. When the pharmacy is open, this display case, which is lit from within, functions as a "light wall"; when the shop is closed it is rolled towards the outside wall (being suspended from ceiling rails), completely closing off the entrance.











Hiroshi Nakamura & NAP Associates

Lanvin Boutique Ginza

Tokyo, Japan

Photographs: contributed by the architects

The guiding concept behind the design scheme was that of thousands of photons which are constantly shifting and, thus, changing their surroundings, which in this case are made up of sunlight, street-life and the interior of the space. Being cloaked in these photons, the building is meant to sparkle like a diamond and cast glints of light on its surroundings.

Lanvin Boutiquw, located in Ginza Central Street (one of the busiest fashion districts in downtown Tokyo), is the flagship store of a French line of clothing. The design of the shop was inspired by the sort of contemporary French residence where modern and classical elements meet. For example, the façade consists of a continuous steel plate with 3000 clear acrylic cylinders inserted as tiny windows, emulating the look of a Lanvin diamond-embroidered party dress.

While frames, sealants, and many other materials for window detailing are typically used, it was decided in this case that any ordinary details would ruin the subtle yet rich phenomenon that the ephemeral light creates right at each opening. Borrowing from the craft of boat building, the designers invented 'hiyashi hame', a method to avoid having any obstructions at the window's edge, aiming to turn the openings into something more than simple windows (in fact, they are now applying for the patent). The desired effect was to turn them into photons.

The literal meaning of 'hiyashi hame' is 'cooling insert' and it is now the newest window detail in the world. First acrylic cylinders are pre-frozen to shrink the acrylic. These cylinders are then inserted into holes that have been punched in the steel plate. As they warm to room temperature, they expand and are thus held without any frames or adhesives. The end result is a very natural and gentle façade that reflects and diffuses light, creating limitless photons. By containing these photons, the plain steel wall now generates a complex and rich phenomenon inside and outside of the shop.









1. Acrylic cylinders have been chosen because the acrylic expands equally in all directions as it warms.



2. Steel sleeves for the cylinders are sandwiched between steel plates.

To create the new window detail, acrylic cylinders were shrunk via freezing and then inserted into holes in a metal wall. As the cylinders warm to room temperature, they expand and are thus permanently fixed within the wall structure.



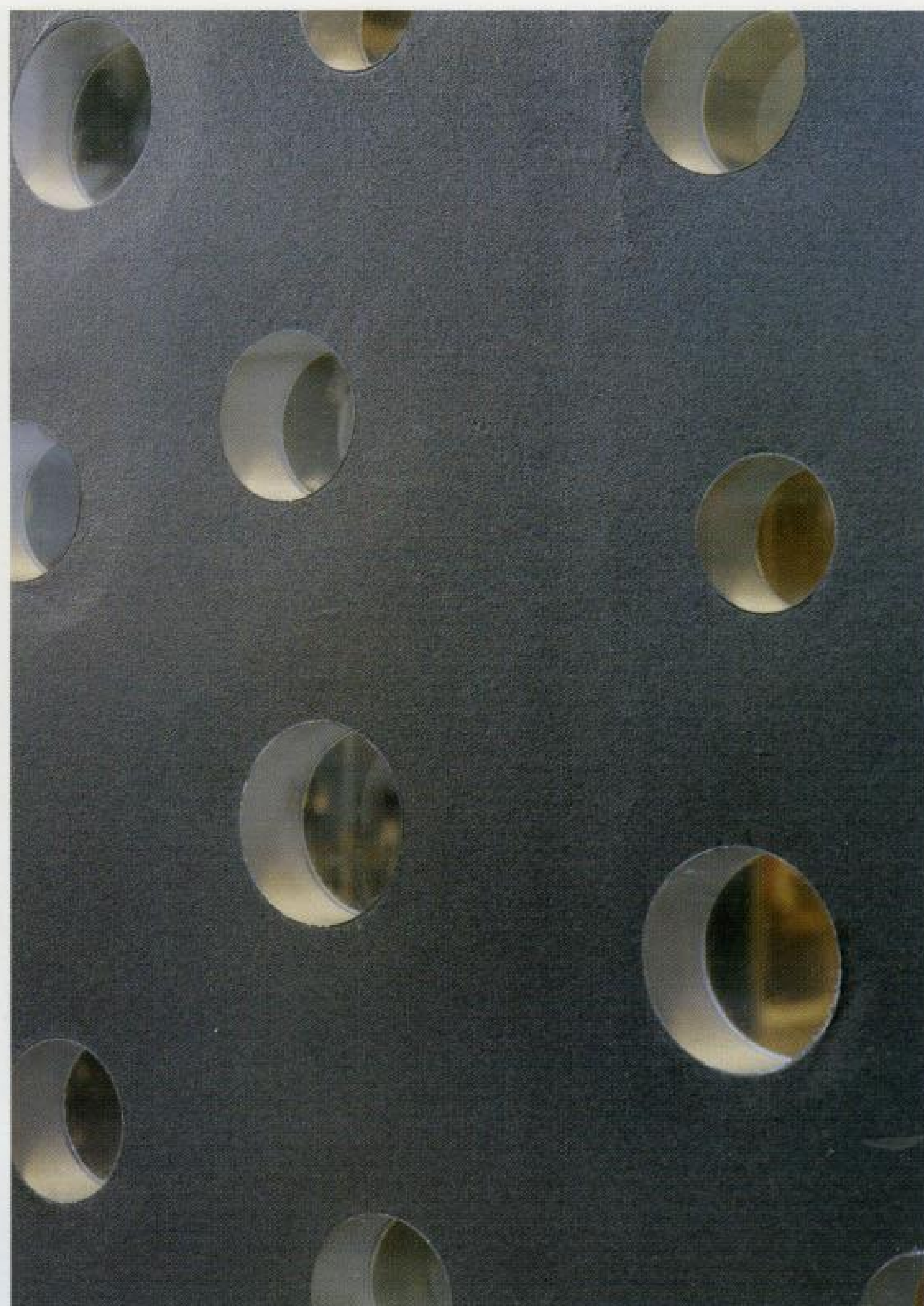
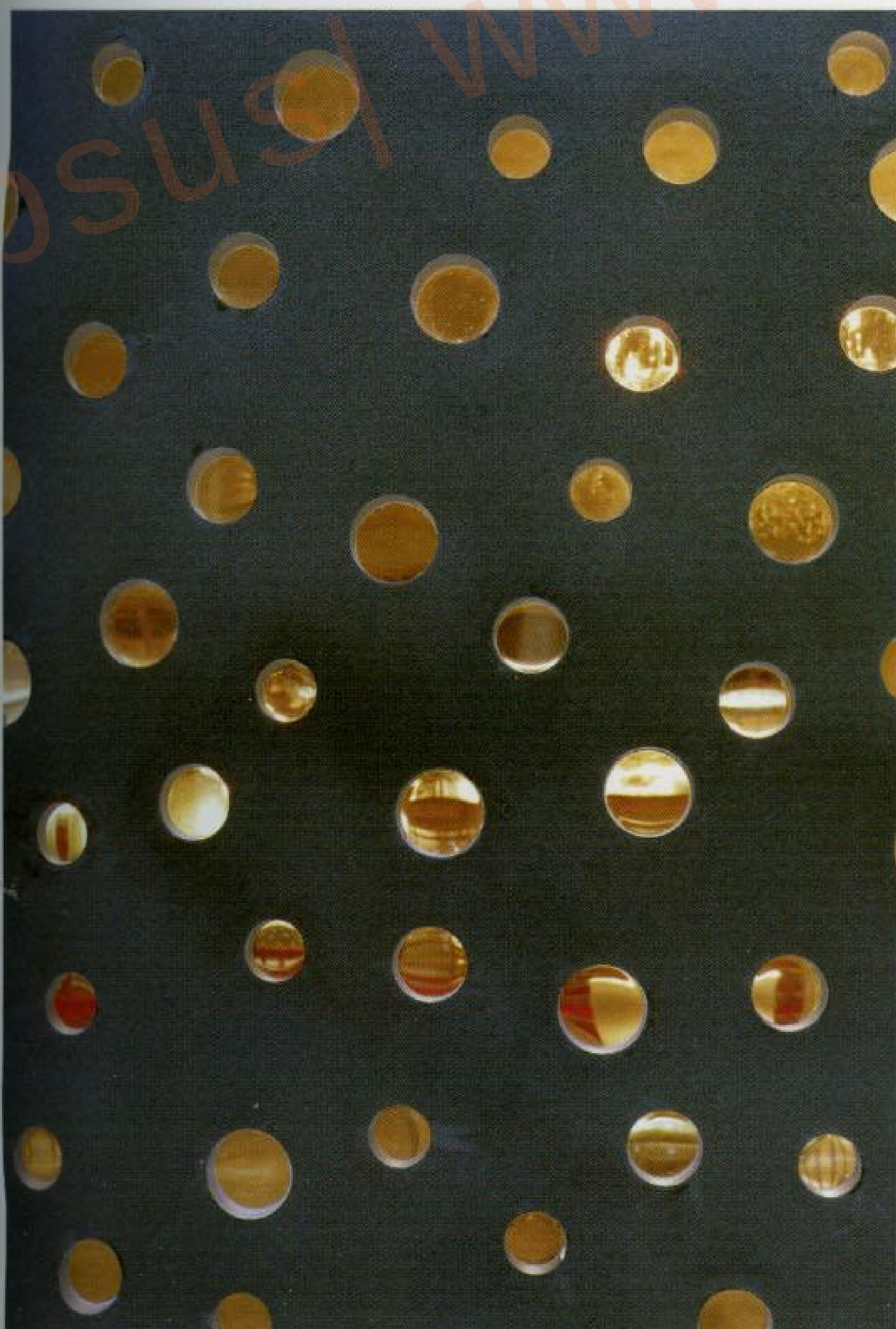
3. After freezing the acrylic cylinders, they are transported to the construction site.



4. The acrylic cylinders are inserted into the steel wall.



5. Finally, the cylinders gradually unthaw to room temperature and the process is complete.



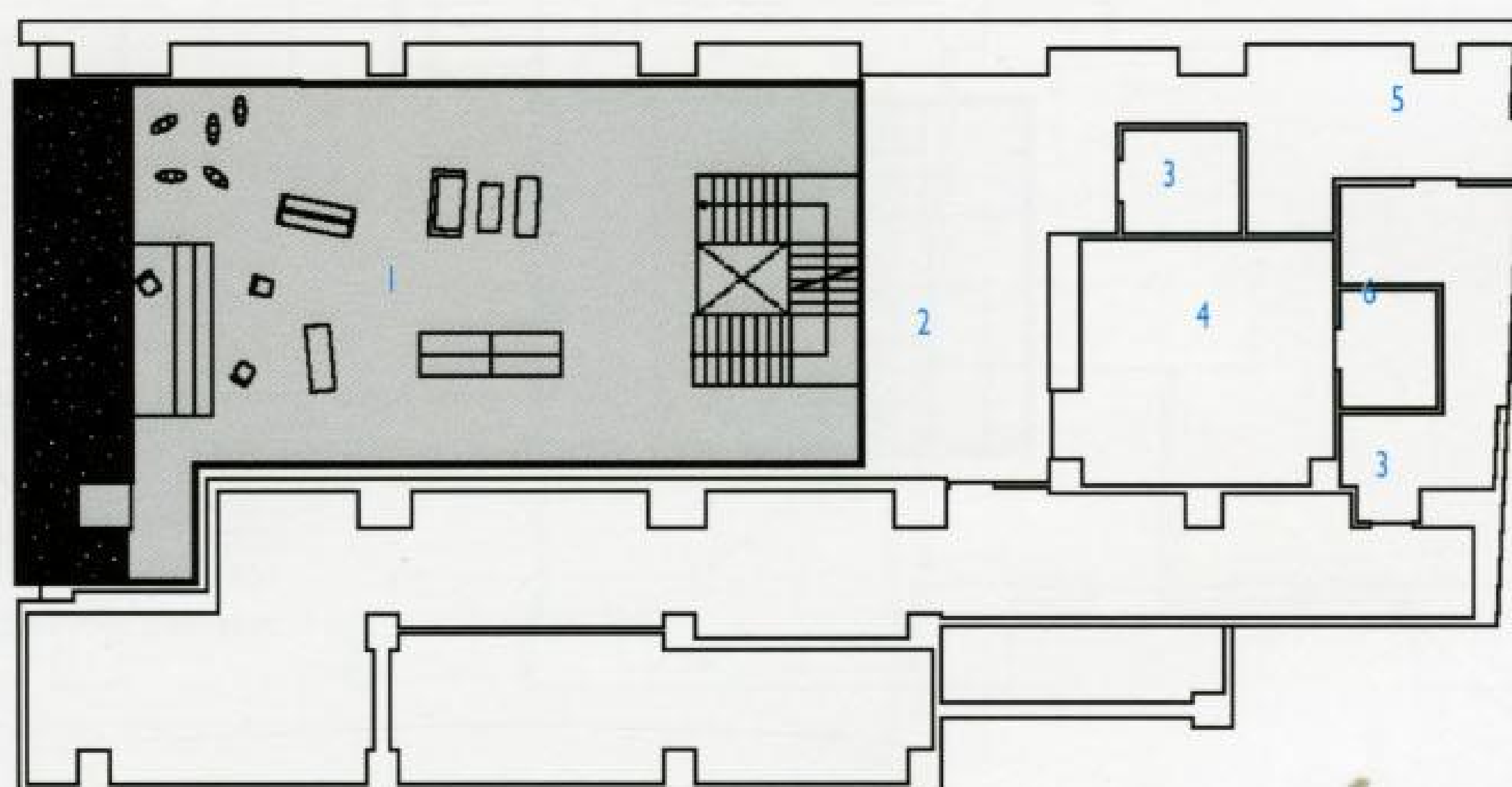


Ground floor plan

- 1. Show windows
- 2. Display space
- 3. Fitting room
- 4. Sales floor
- 5. Stairwell
- 6. Stockroom

0 1 5 10 m



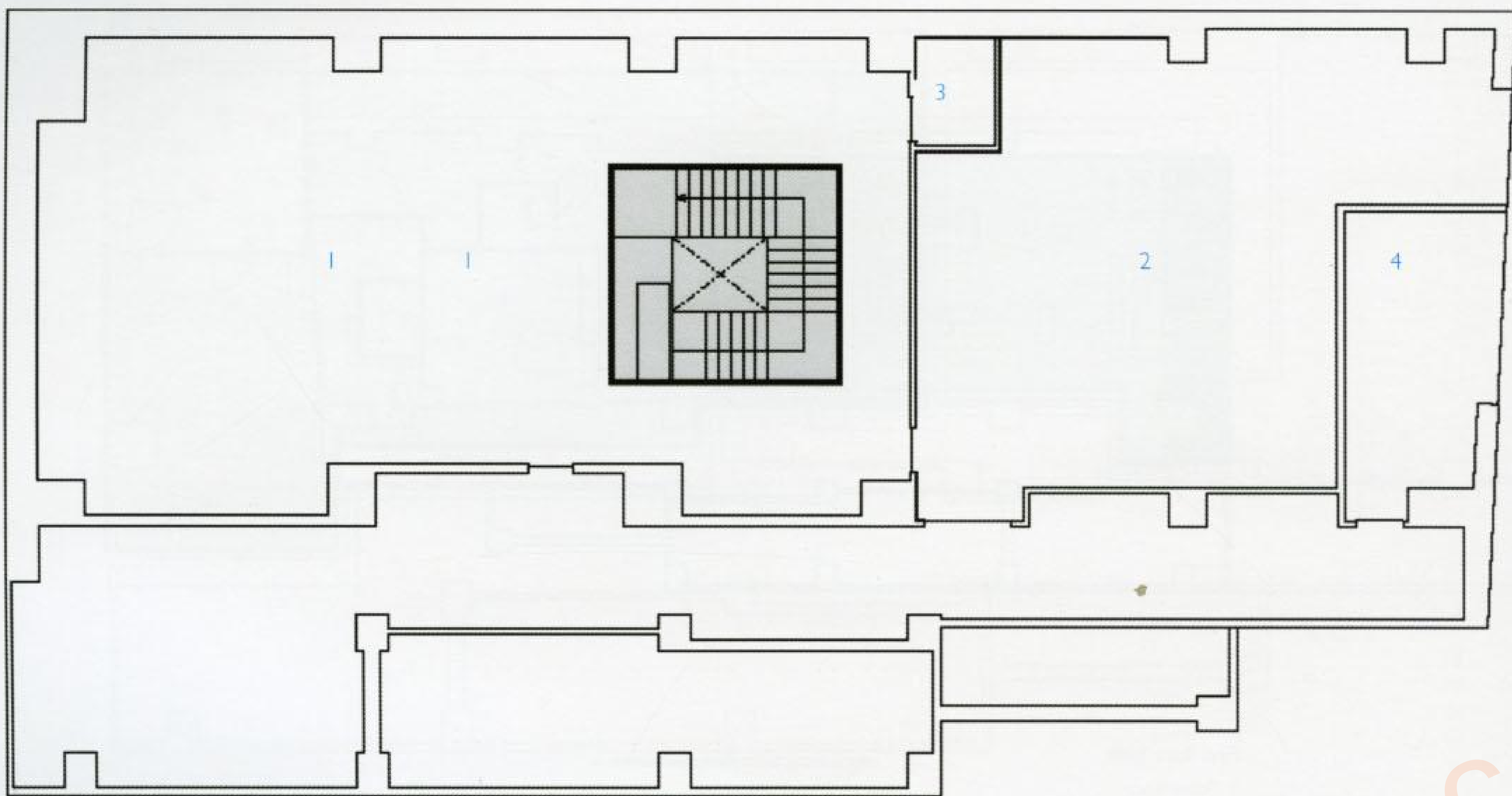


First floor plan

- 1. Sales floor
- 2. Tailoring room
- 3. Fitting room
- 4. VIP Salon
- 5. Atelier
- 6. Stockroom

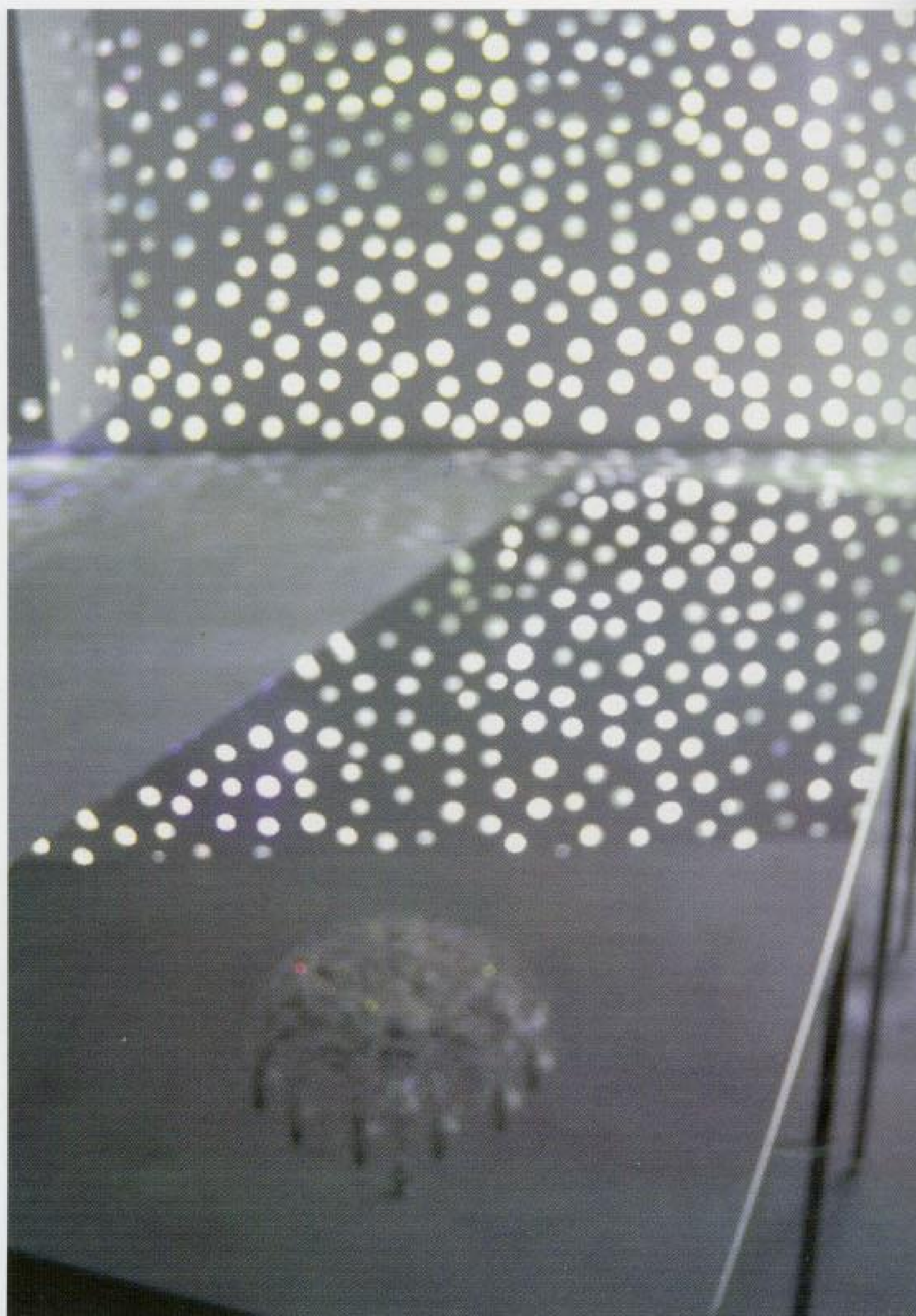
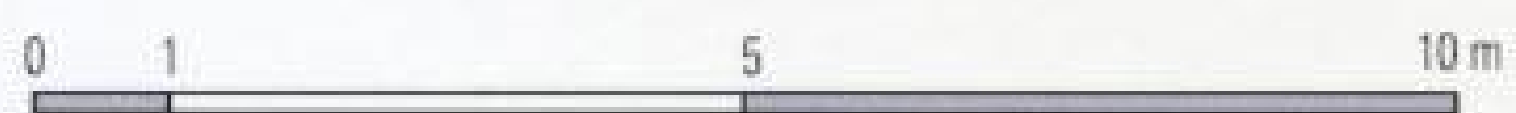
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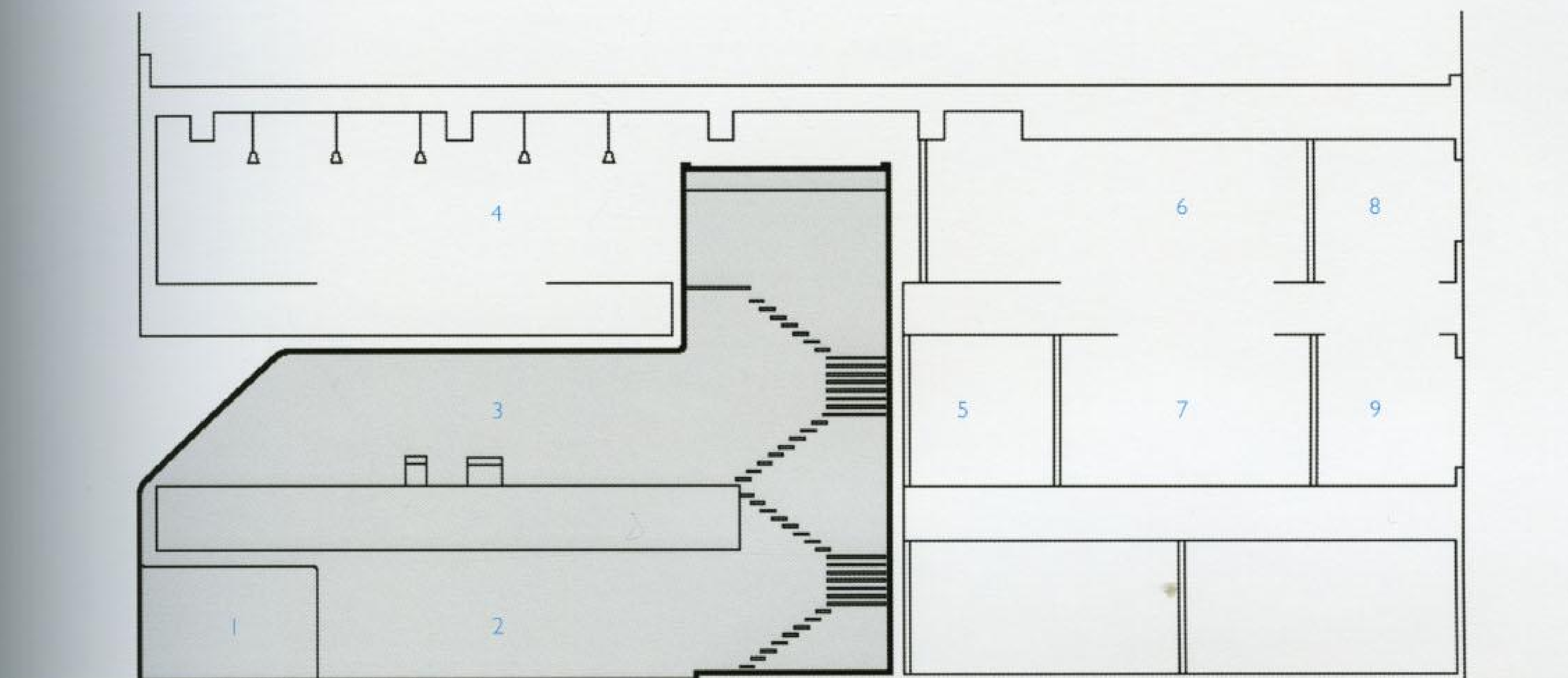




Second floor plan

- 1. Sales floor
- 2. Stockroom
- 3. Fitting room
- 4. Staff room





Section

- 1. Display space
- 2. Sales floor
- 3. Sales
- 4. Sales

- 5. Tailoring room
- 6. Stockroom
- 7. Salon
- 8. Staff room
- 9. Stockroom







Studio X Design Group (Oscar Brito & Lara Rettondini)

Mandaring! (Mandarina Duck Agency)

Paris, France

Photographs: Oscar Brito & Lara Rettondini (Studio X Design Group)

The project for the image evolution of the Mandarina Duck Agency shops, has been developed according to the brand new distribution strategy. The initial brief given by the company asked for an intervention that should have a strong impact, able to update the existing stores image while preserving their shelves structure. Beside this condition, the project should be built with a reduced budget and fitted in a very short time.

Studio X Design Group wanted to create a single cohesive structure that reflects the brand values in a plastic and playful while functional totality. An instrument able to focus the product, waking the surprise and rousing the curiosity of the consumer.

The colours, materials and forms are designed to stimulate the perception of the consumer. The use of a modular grid defines a balance between control and randomness, allowing a free composition that, in comparison to a passive symmetry, makes the experience of the interior space more interesting in every shop.

To enter the interior of the new Agency is necessary to pass through the display windows that become a transition zone defined by a translucent screen that allows direct views of the inside only through the transparent cut with the shape of the "duck" icon logo that works also as brand sign from the distance. This filter creates an intermediate space where the display window is transformed into a kind of stage tower where all the display supports come down from the ceiling, using a system of tie rods borrowed from the theatrical world. This system answer the brief request for display window flexibility, transforming it into a ever changing stage where the shelves elements, the marionette-like mannequins, the logo and other elements can be positioned and combined in constantly different ways so as to give continuously new and surprising effects.

The success of the Mandaring concept conceived by Studio X Design Group has carried the company to decide to enlarge its field of application. Actually, besides the Mandarina Duck existing Agency shops, this concept is applied also to the "Focus", spaces dedicated to the brand inside the multibrand shops and the department stores, the Outlets, and the brand new Agencies for which the studio has developed a new system of perimeter illuminated shelves that integrates and complete the concept in a coherent way.







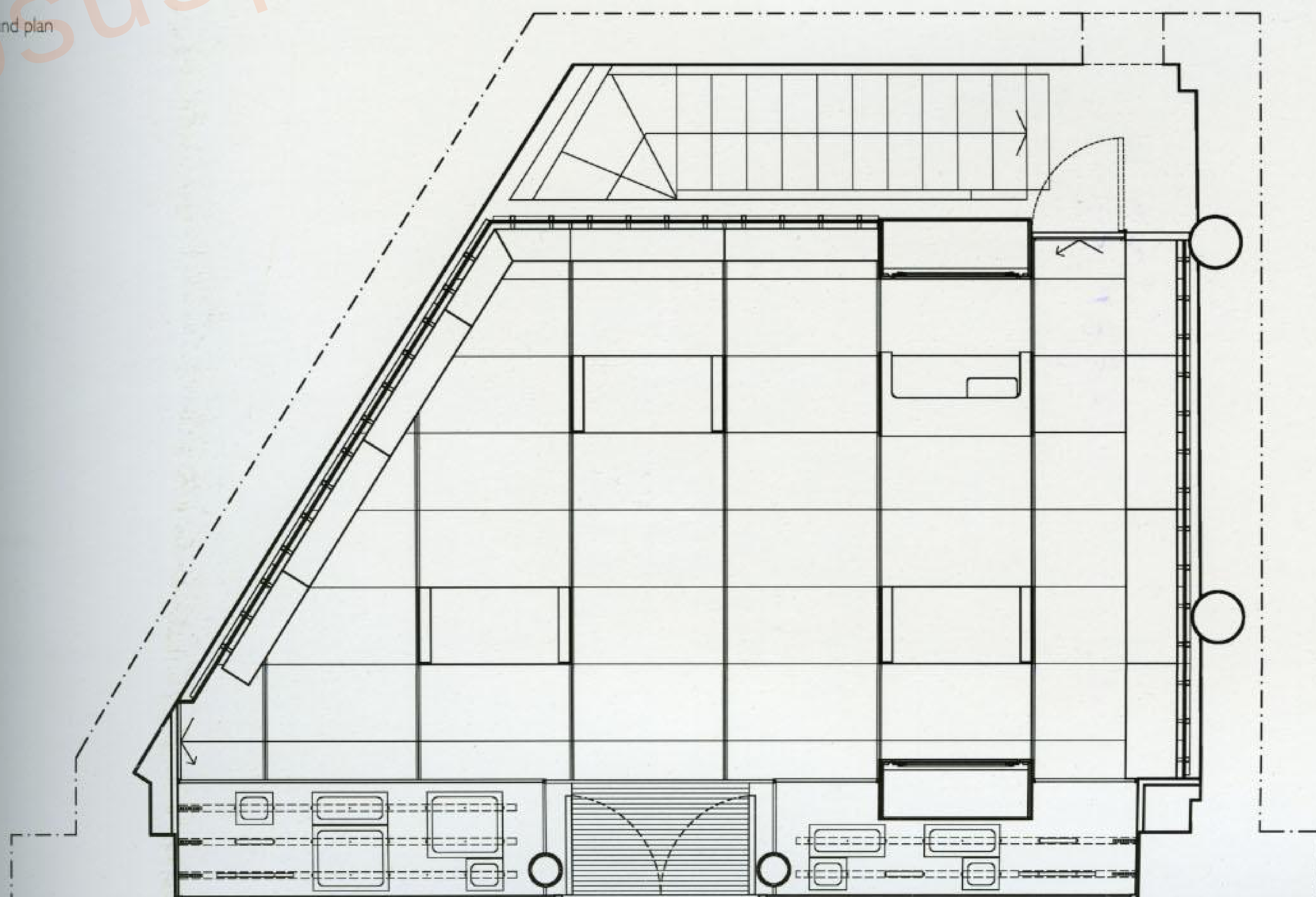


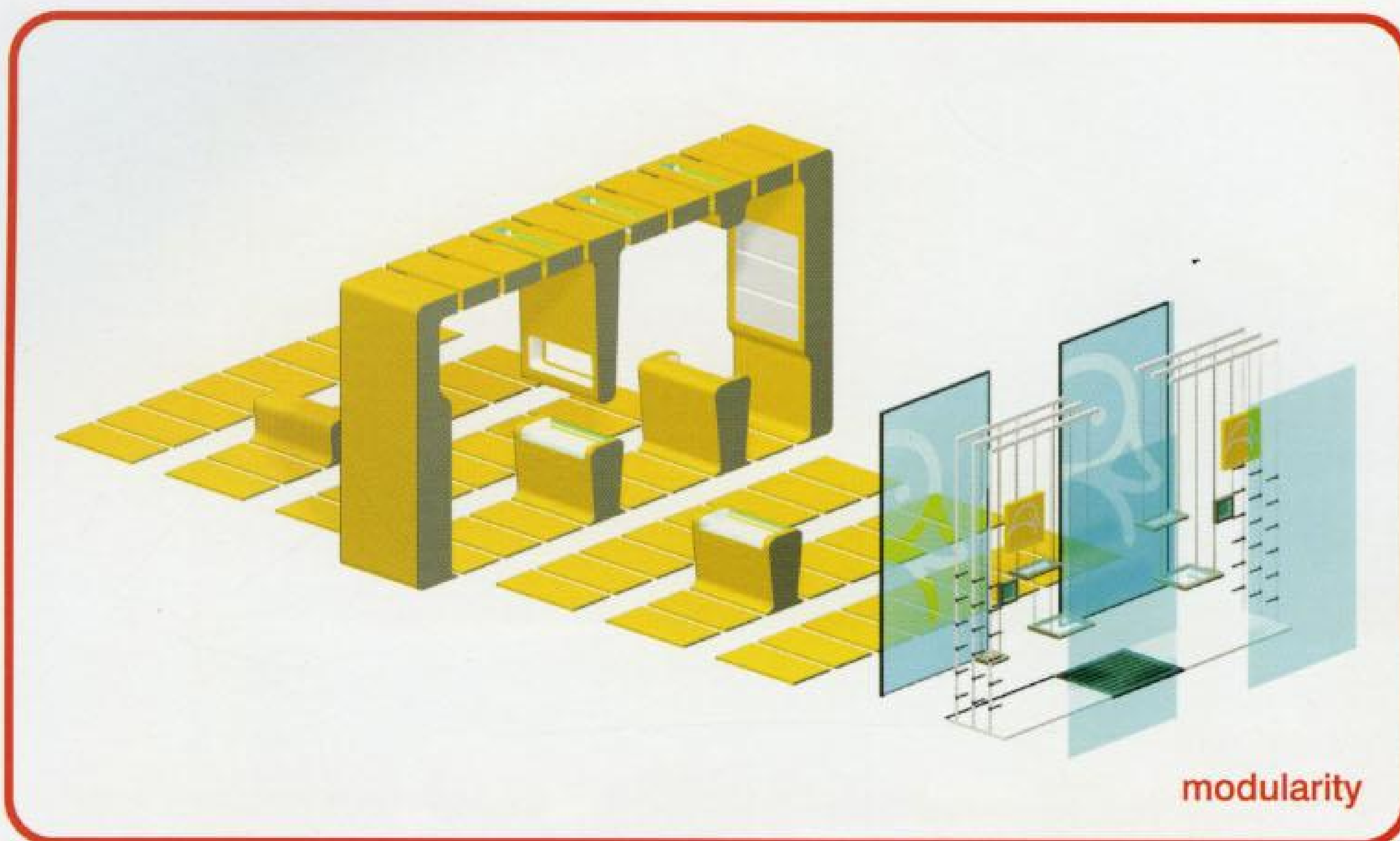
The Mandarin's space appears to be fitted with a single piece that contains all the functions of the shop, giving it an overall homogeneous and striking look.





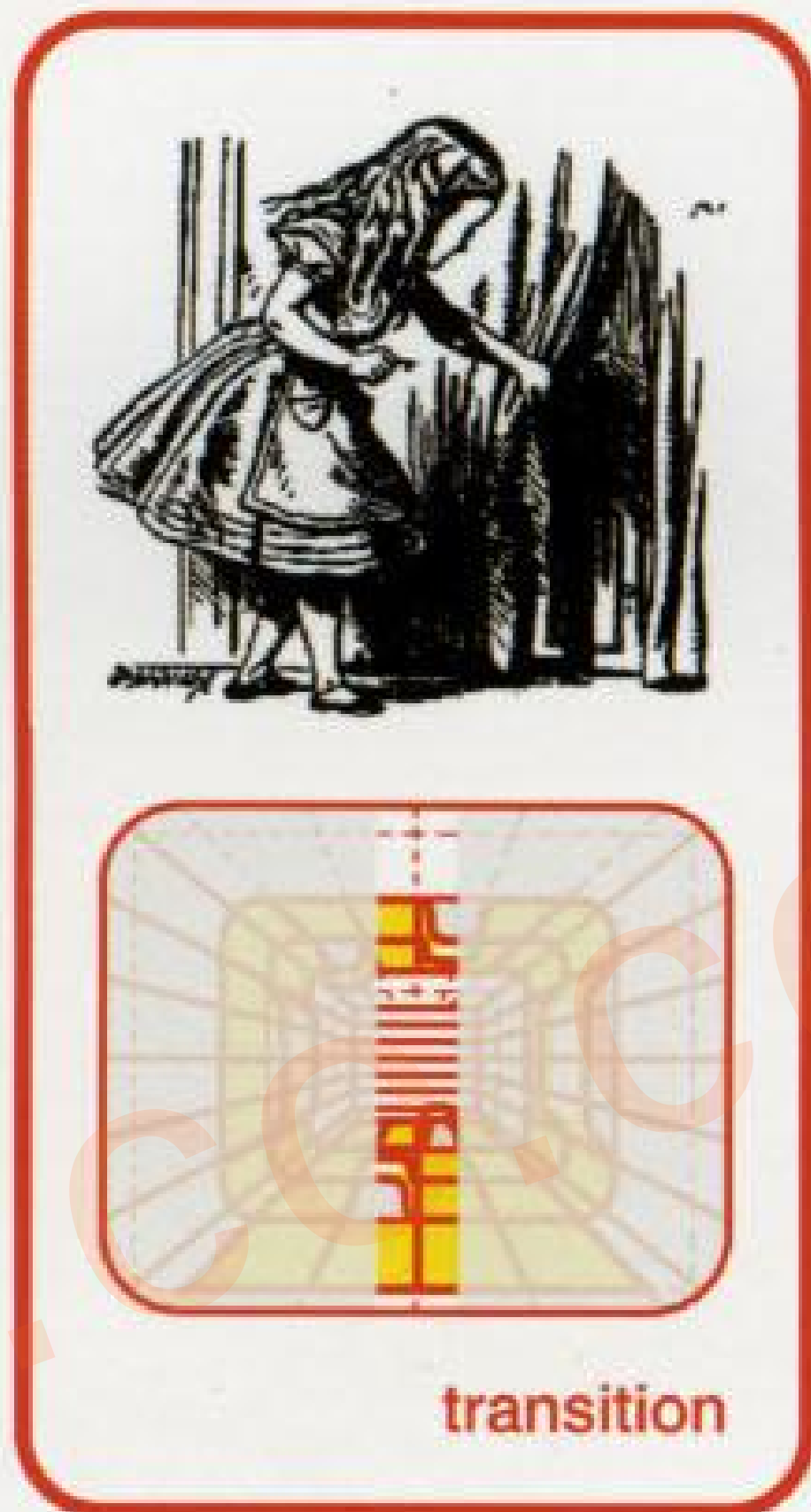
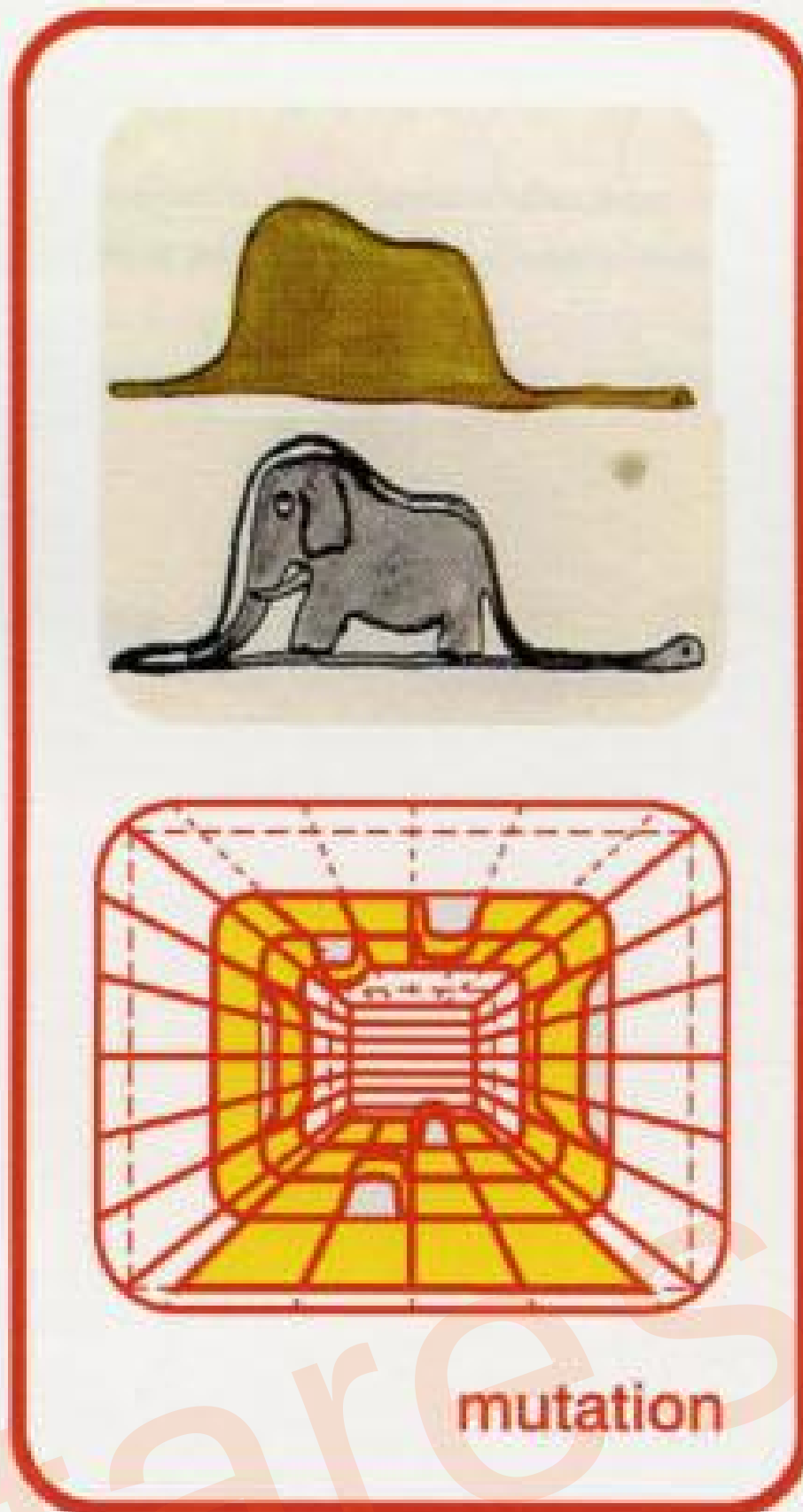
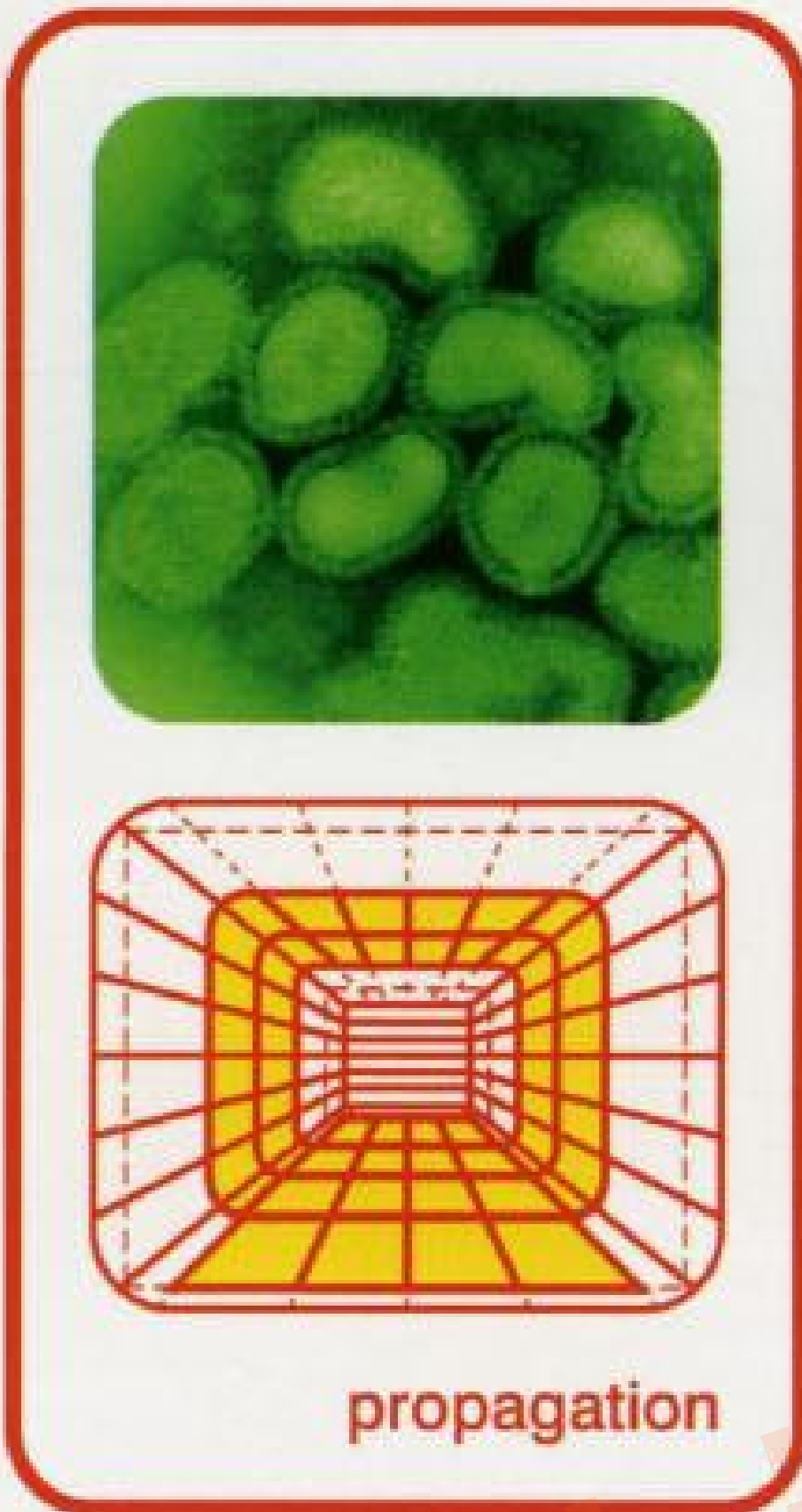
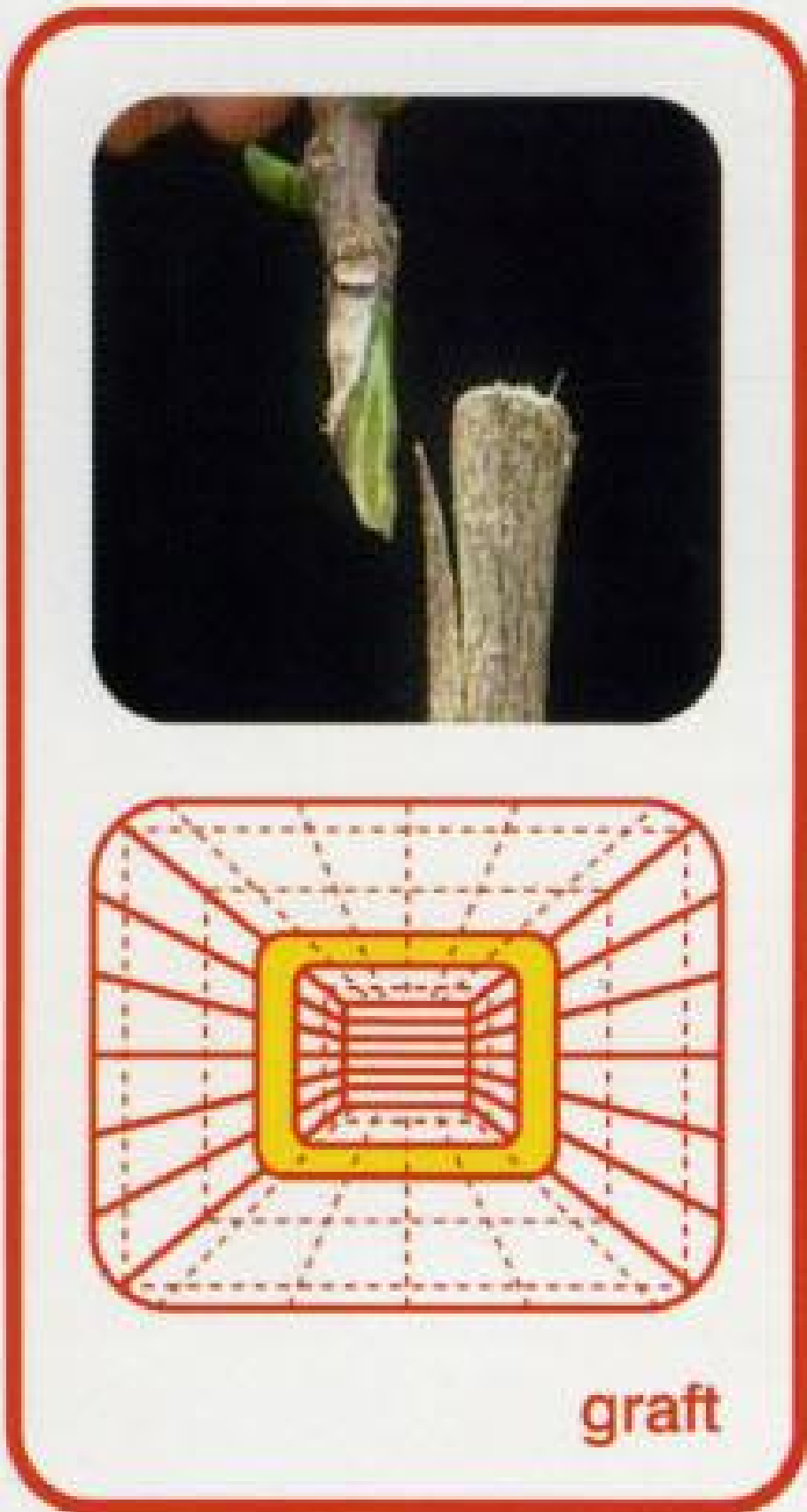
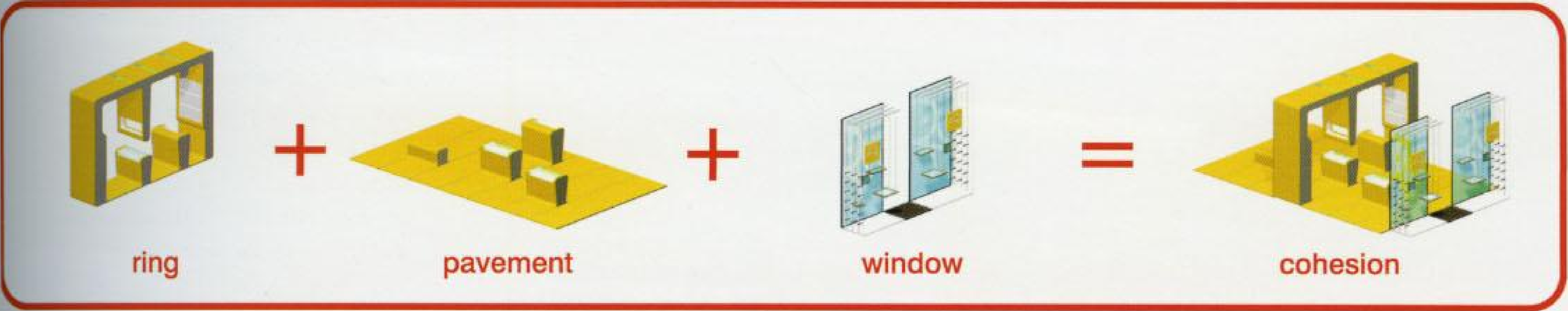
Ground plan





Conceived more like an ambience rather than a combination of different furniture pieces, the Mandarin concept presupposes the subdivision of the available space with a precise 120x60 cm modular grid. The result of this extension undergoes some mutations, transforming the first structure into tables, pedestals-benches, vertical displays, or even lamps and showcases that come down from the ceiling like stalactites.

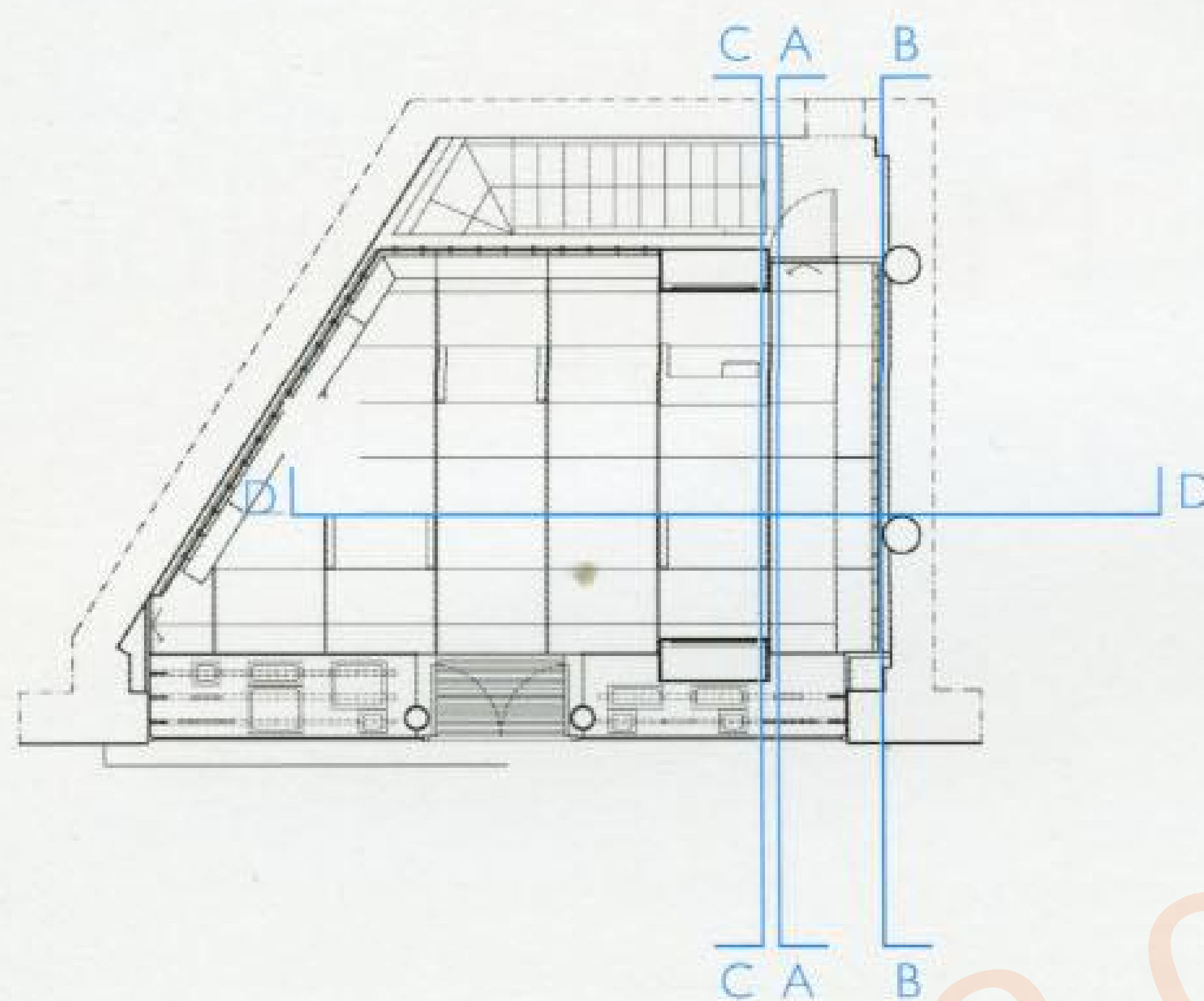




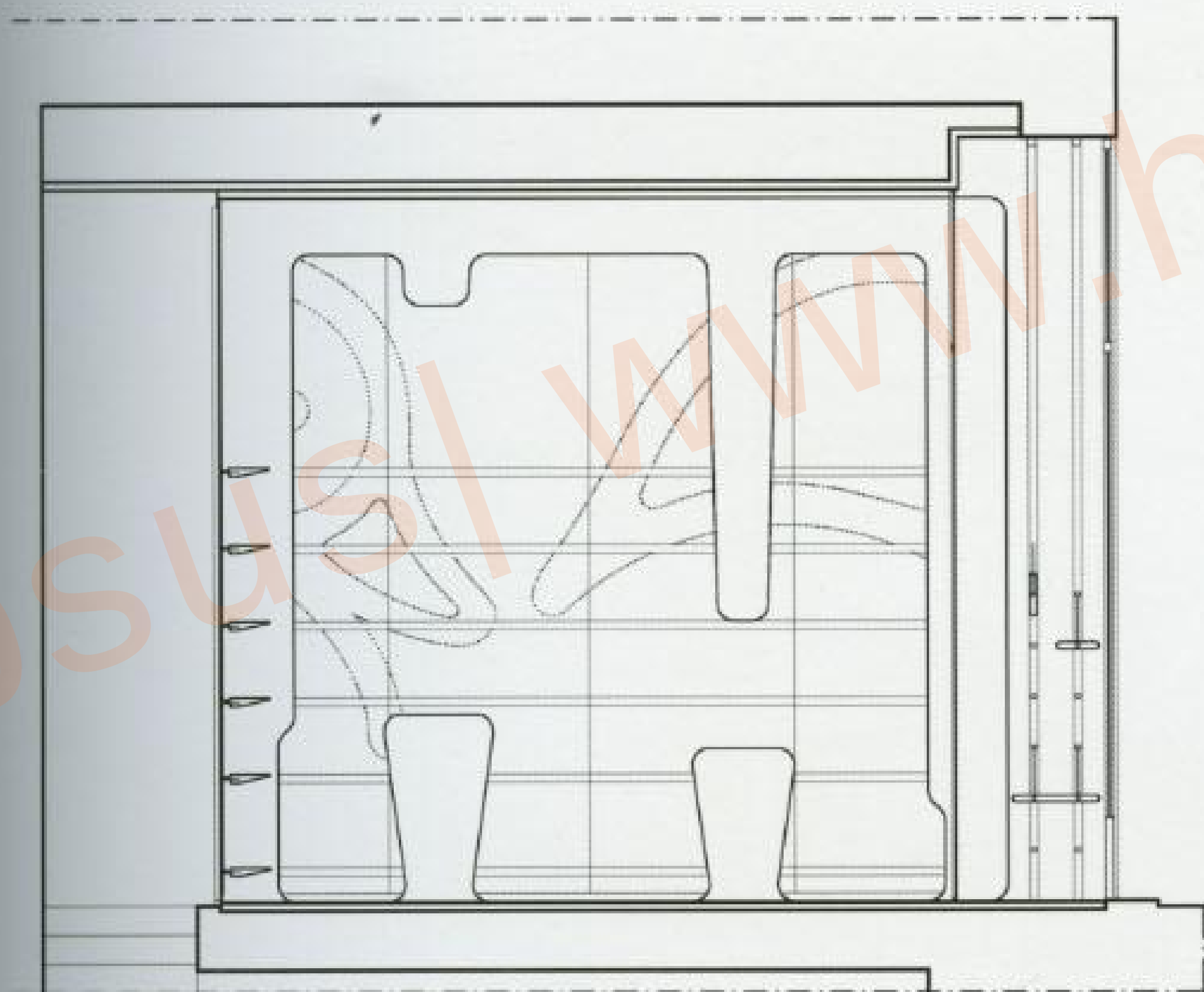




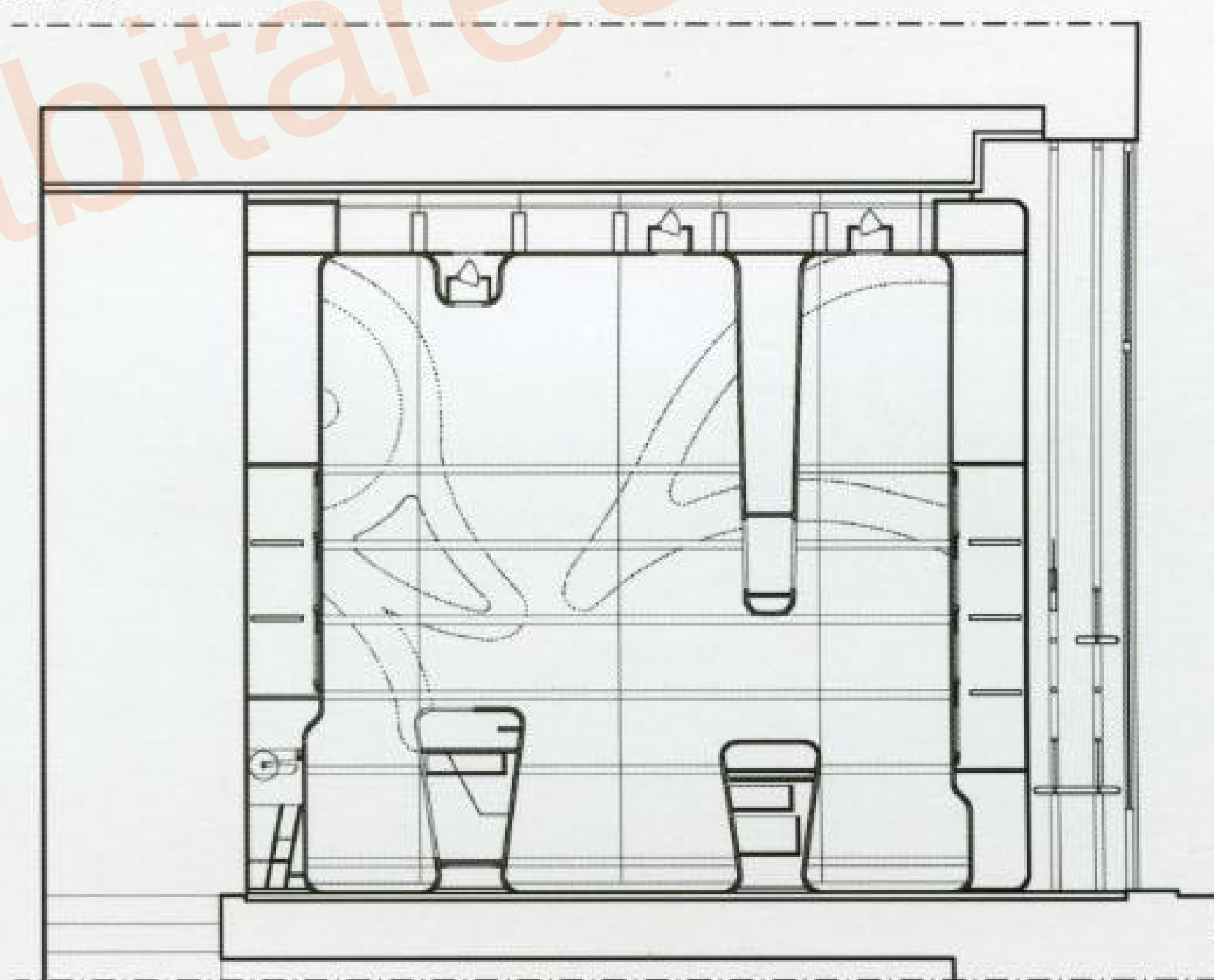
The apparently random positioning of the central display elements helps to create programmed events in the consumer path that induce him to a dynamic movement, a kind of unconscious slalom through all the space.



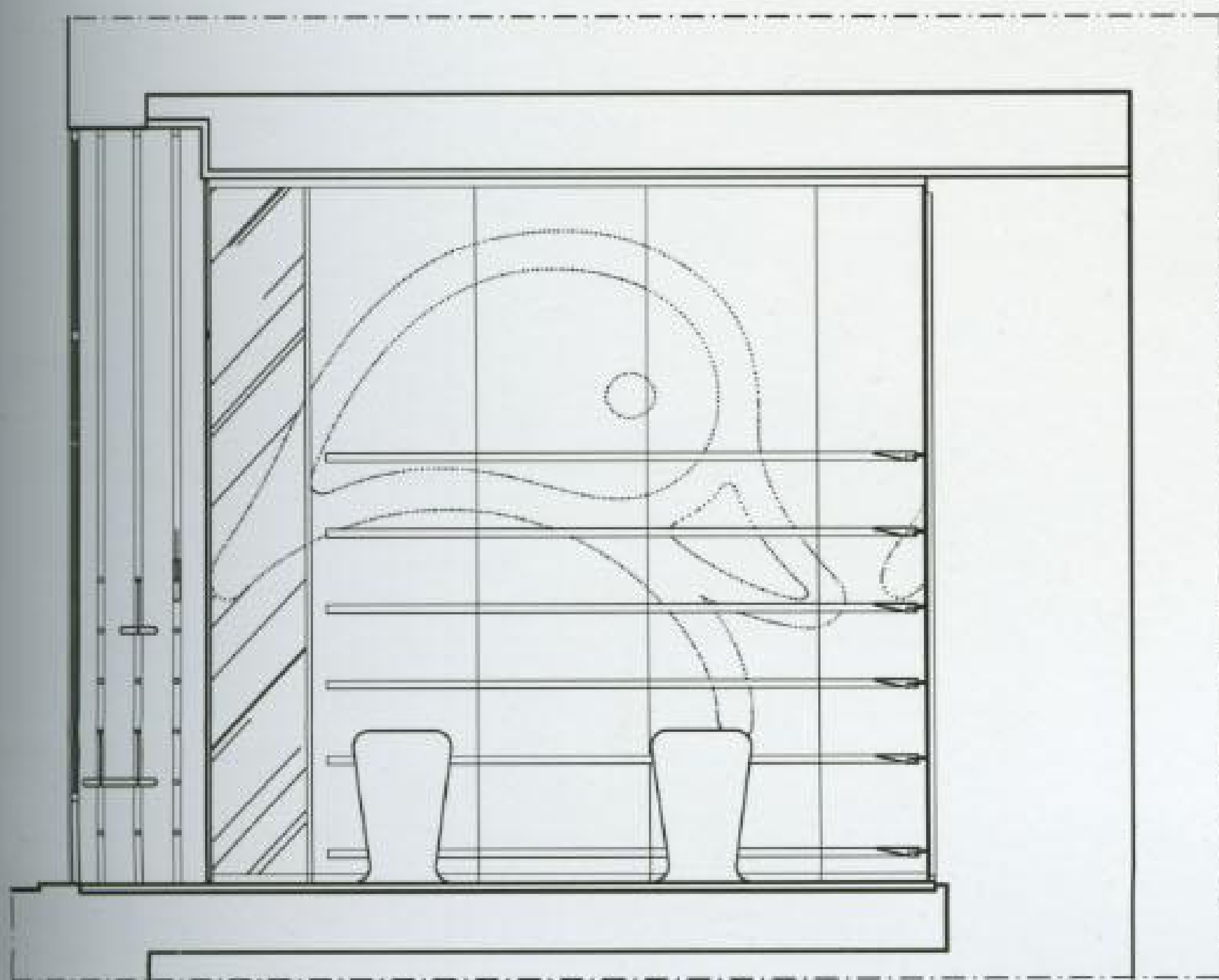
Section AA



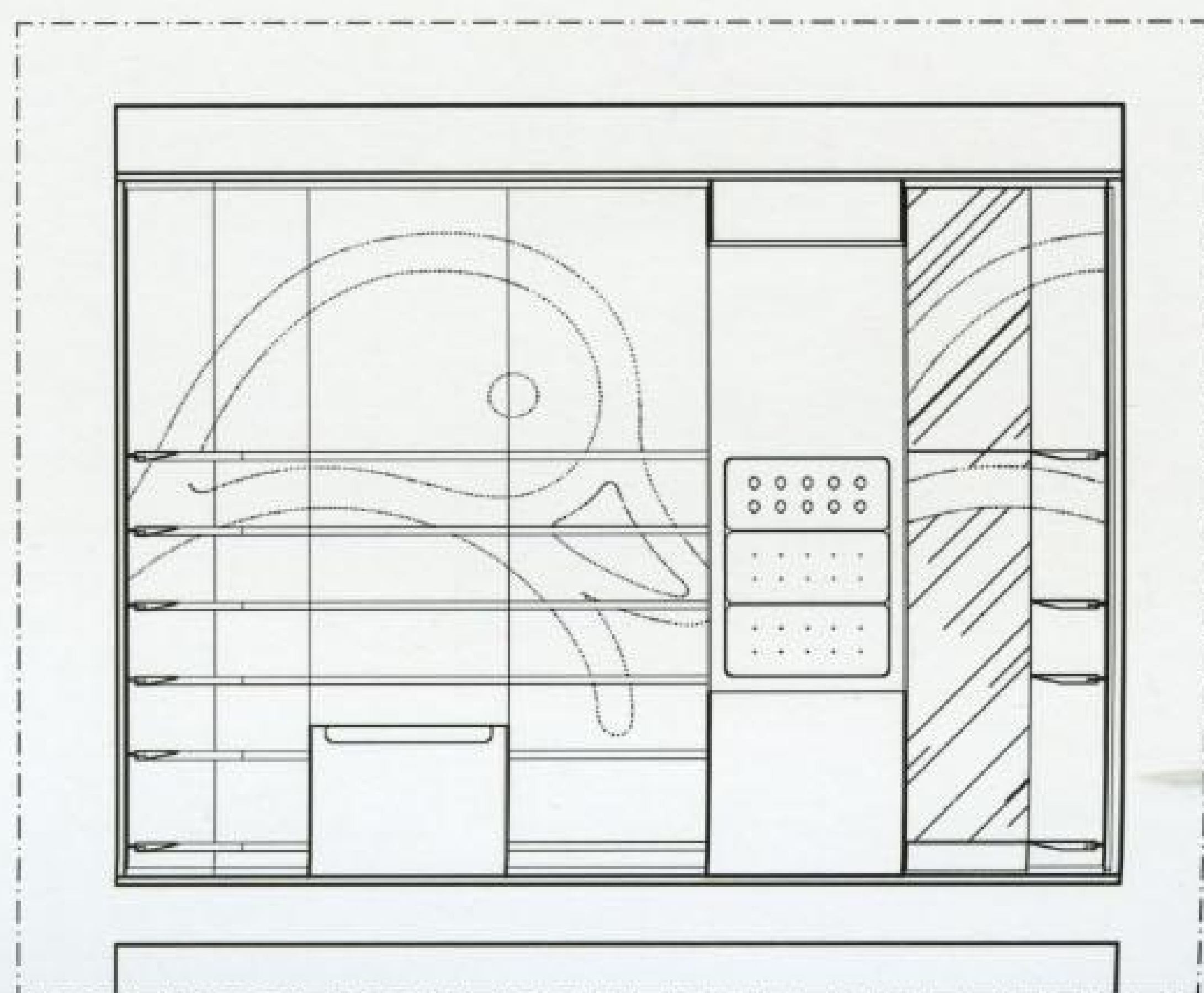
Section BB



Section CC



Section DD



KRD

Michel Guillon

London, UK

Photographs: Dan Stevens

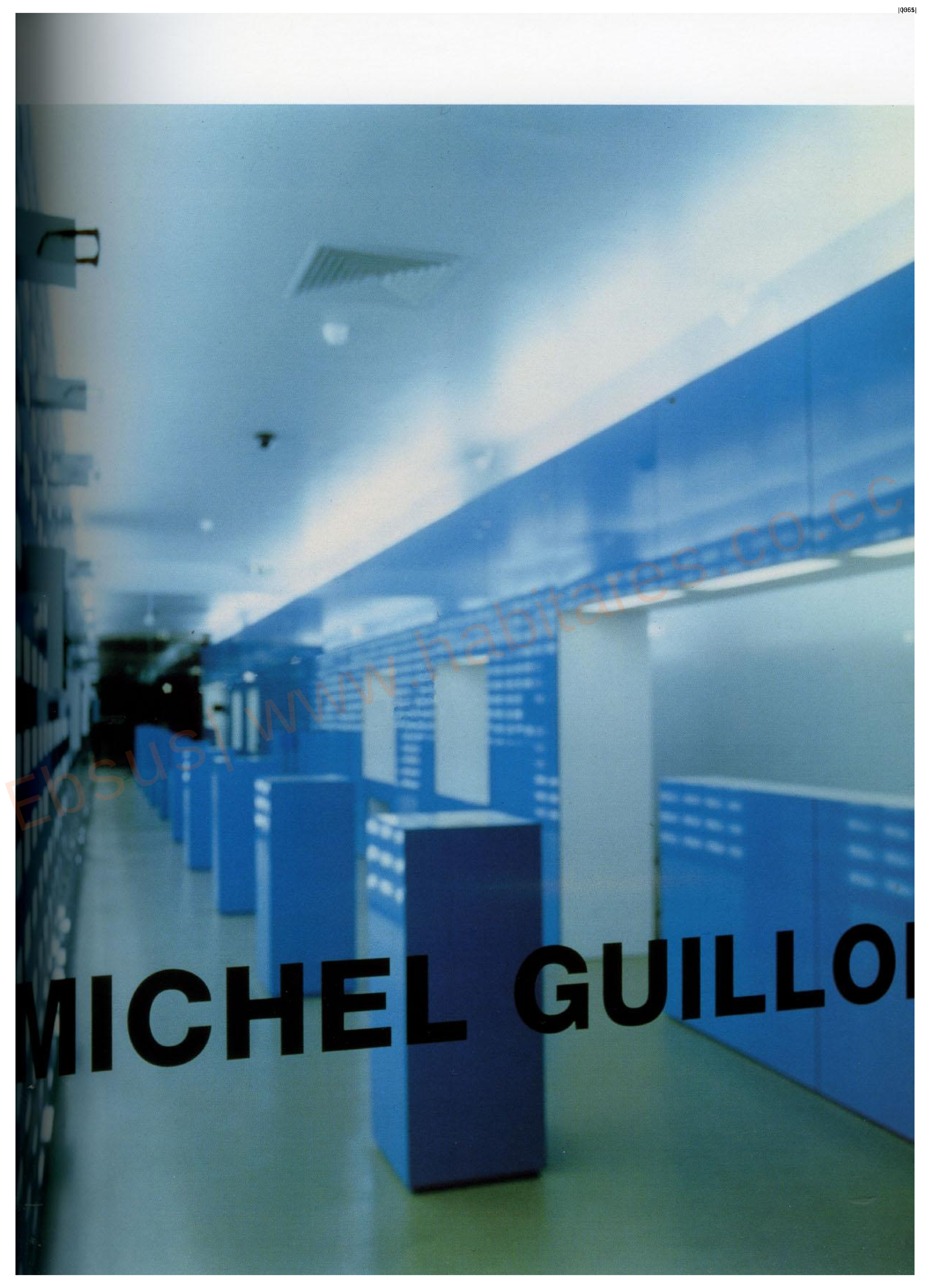
A new eye-opening store for Michel Guillon designed by Kitchen Rogers Design in collaboration with D.A. Studio opened on the Kings Road, London on 26th April 2003. Offering eye examination, contact lens fitting and laser surgery whilst stocking a wide range of spectacles including Alain Mikli, Tag Heuer, Oakley and Gucci. Over 2 floors measuring 150 square metres.

The store is characterised by a dynamic blue wall measuring 14 metres long contained within the stores 50% grey structure. The bright blue skin of this wall is repetitively punctured by a grid of 462 compartments each one previously housing and displaying a pair of spectacles. This grid reveals the brilliant white flesh of the wall, which helps emphasise the individual pairs of spectacles, engaging the shoppers attention on the product.

The wall contains a kinetic installation which magically controls the spectacles pushing them out beyond the skin of the wall and into the open, captivating the shoppers. As quickly as they appear they disappear, forming a dynamic landscape which brings the store alive.

Downstairs holds a series of blue consultancy cubicles, which telescopically open to reveal brilliant white flesh and the instruments for eye testing. Within the waiting area and clients are captivated by a series of abstract films, which subvert the process of testing and treating eyes. These films are also played within the shop window catching passing shoppers unaware.

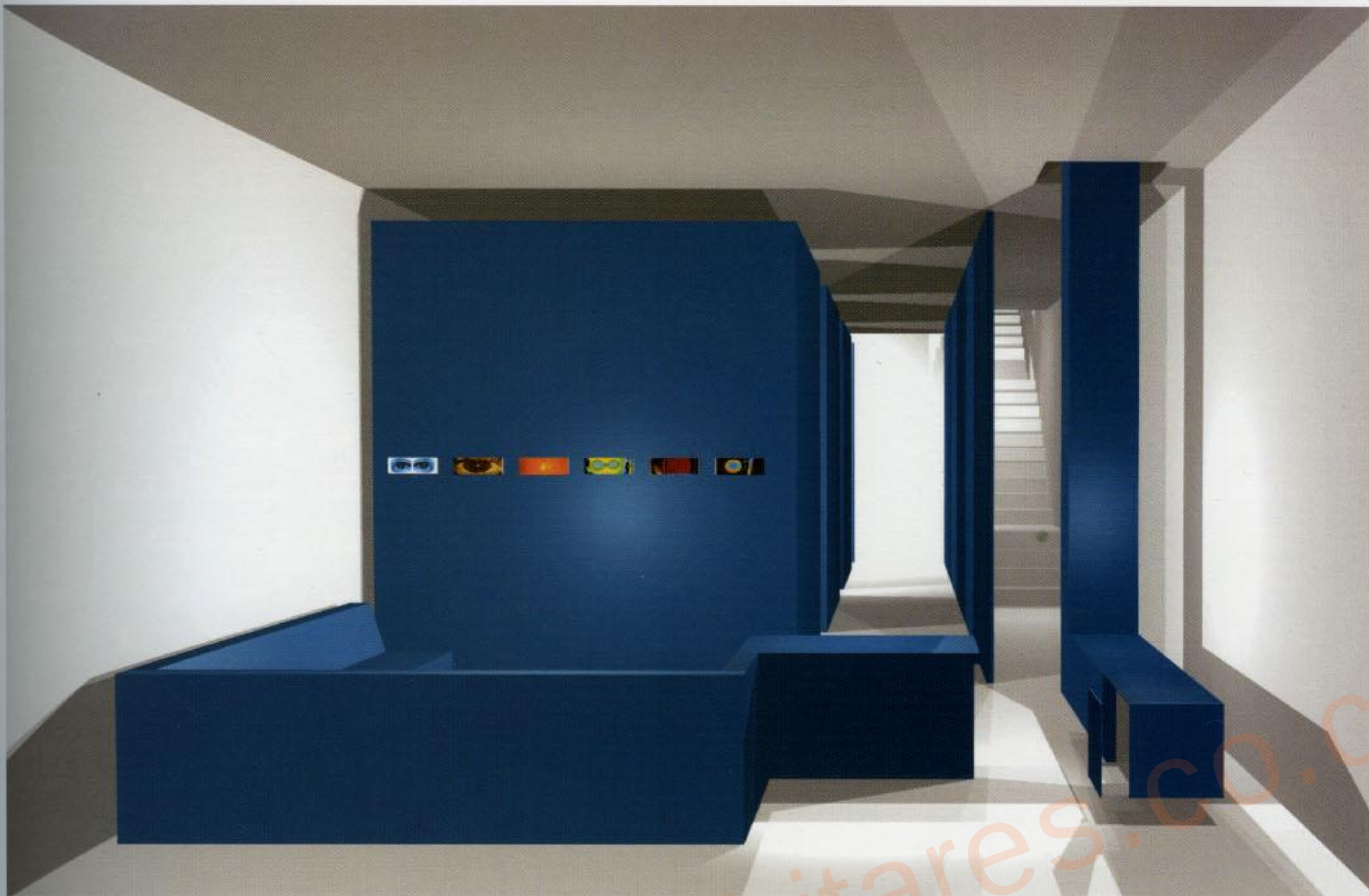


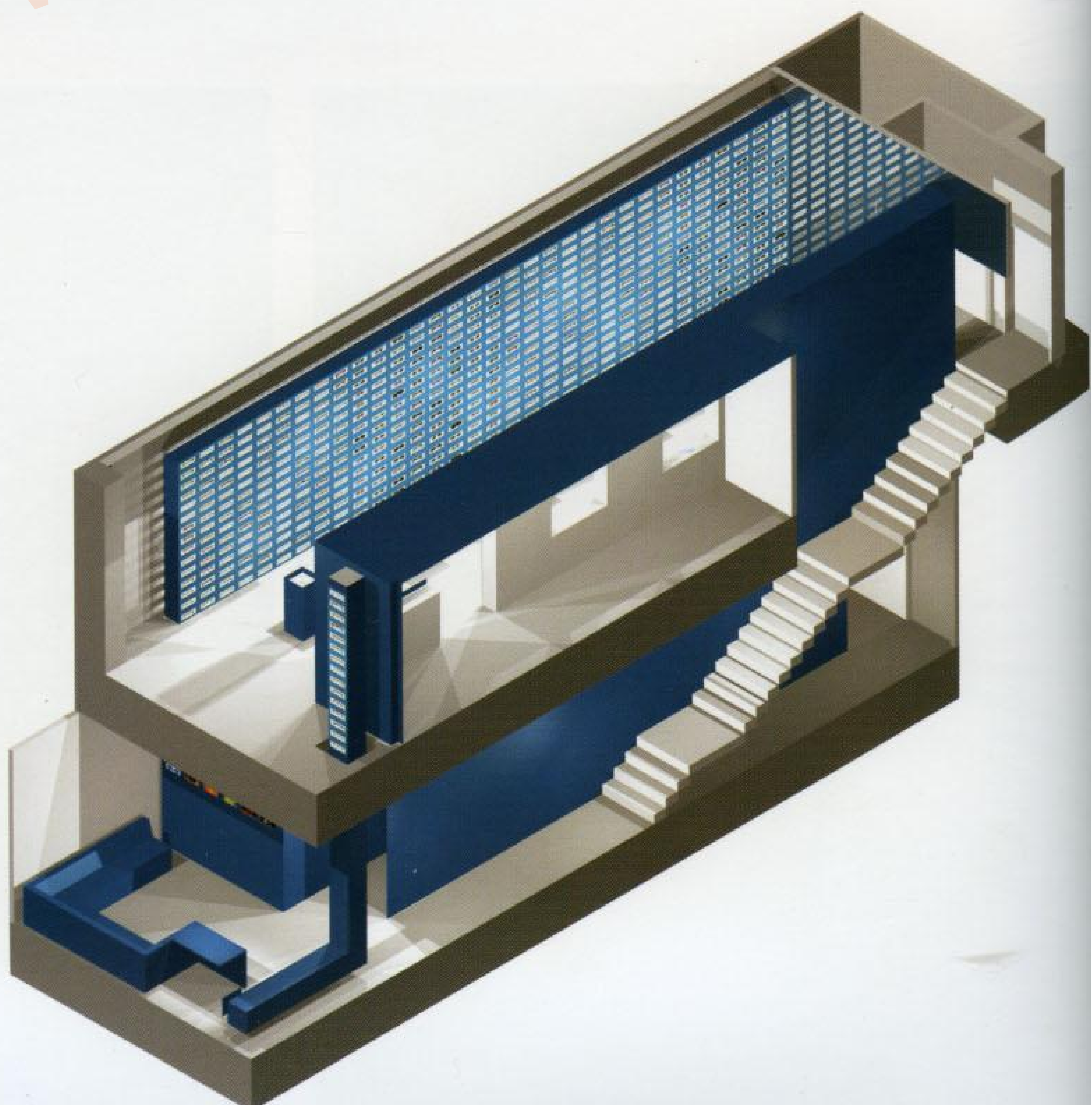
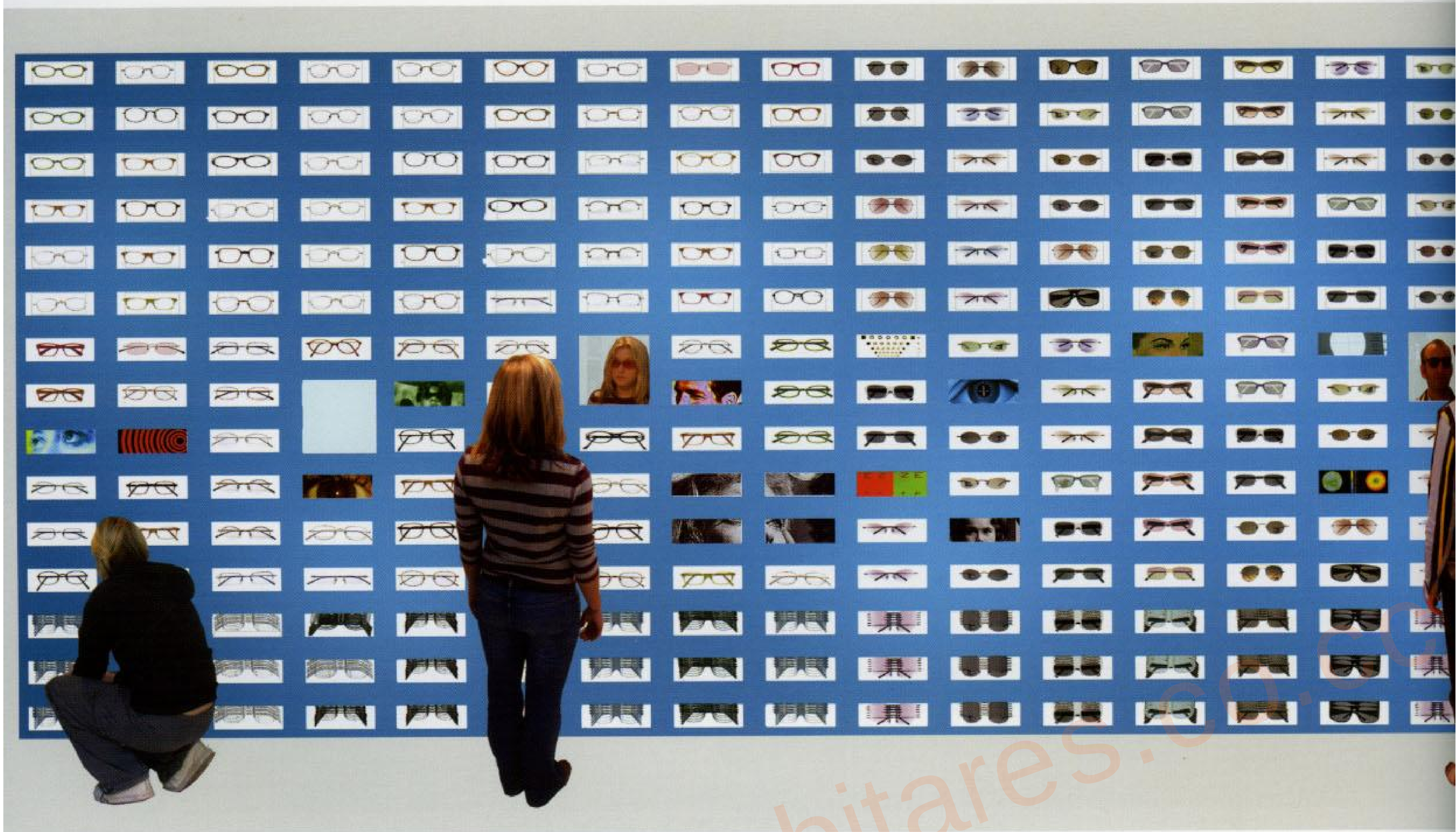


MICHEL GUILLON

The design of this eyewear shop is composed of a series of simple elements that create surprising effects. Behind the dominant blue and white is an interactive scheme that draws customers into processes as common as choosing a pair of glasses or having an eye exam.

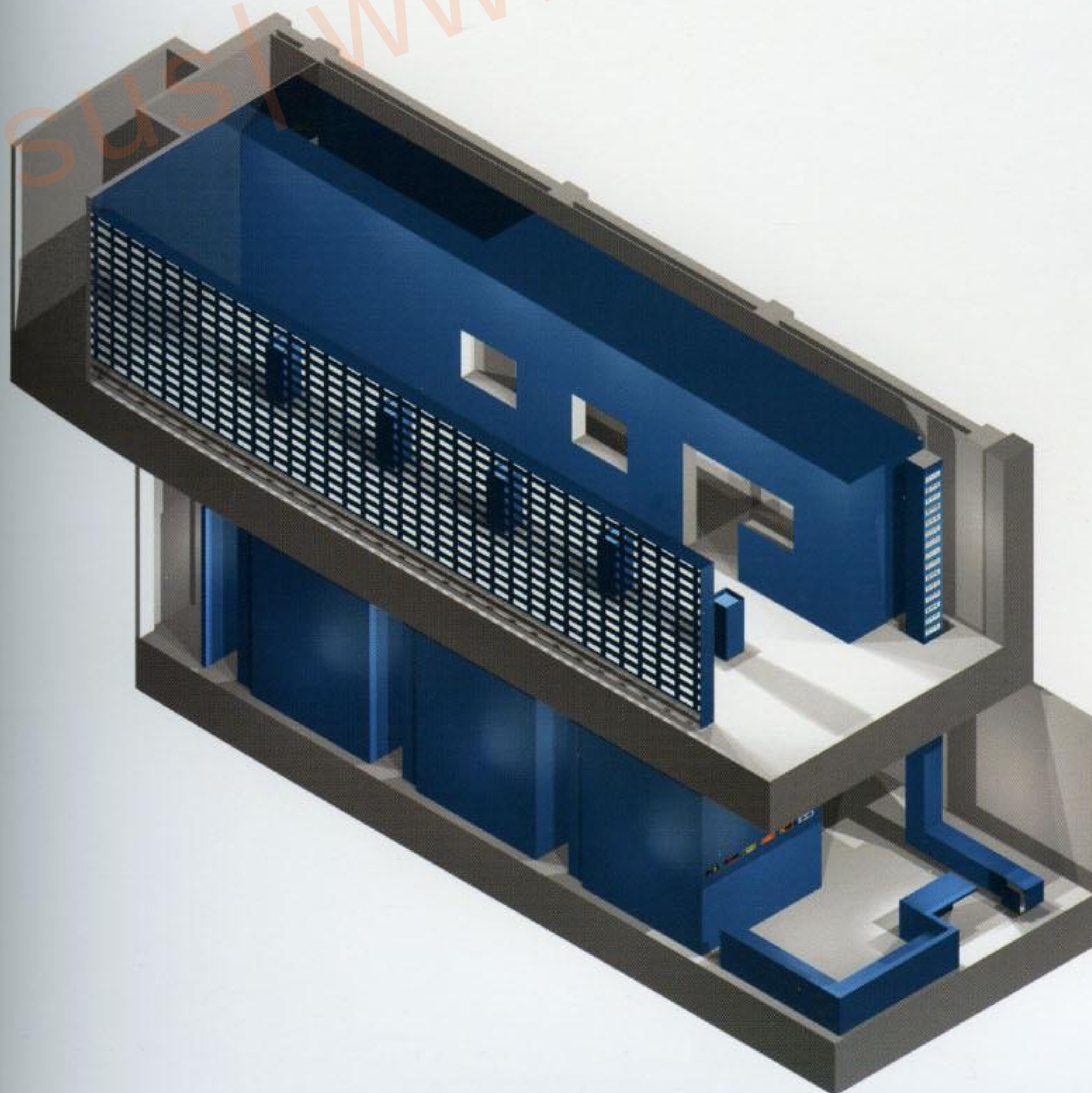








The most eye-catching element of the shop is this bright blue wall, measuring fourteen meters in length and dotted with 462 compartments, each accentuated by the background of the white wall, which also highlights the glasses contained within each nook.

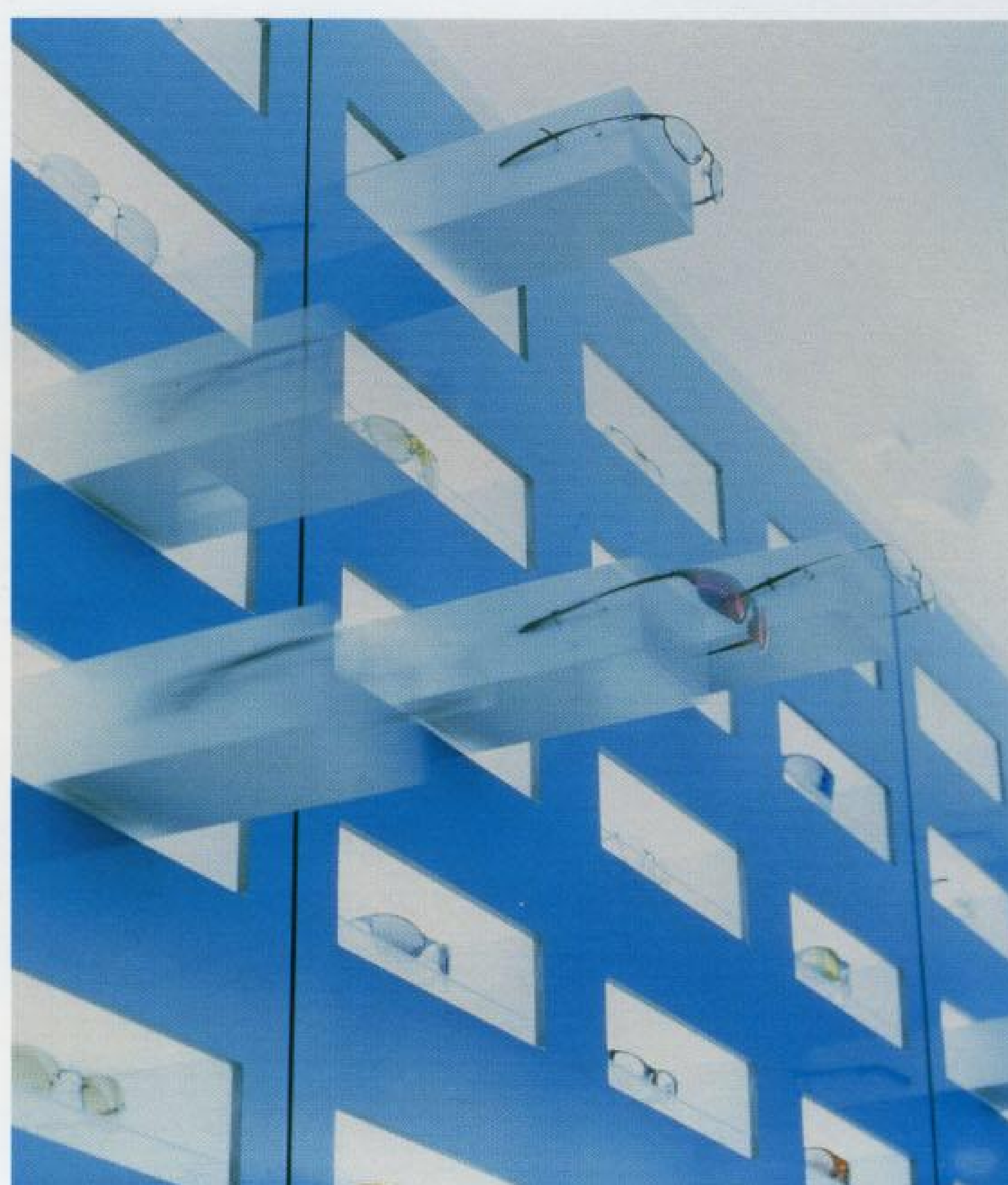








The wall includes a kinetic installation that magically controls the display of glasses, quickly pushing them in and out at random.



Philippe Barthélémy & Sylvia Griño

Louis Vuitton

Kobe, Japan

Photographs: Daici Ano / Nacása & Partners

The new Louis Vuitton building in Kobe is located in the historic quarter of Kyu Kyoryuchi. The program of LV Kobe is shaped equally by the more recent past: the 11,000 m² structure combines a two-storey retail base with a superstructure containing four levels of parking - a pattern shared by other local buildings since the earthquake of 1995.

A slot defining entry to the lifts and stairs separates the parking decks from the ramps, located at the back of the plot. The design of the two facades accompanies and articulates this disassociation: a closed, smooth and monochromatic facade for the ramps and an open, expressive and animated facade for the parking areas. The ramp facade is treated in a minimal way, to play down its impact. Its steel structure is dressed in large prefabricated concrete honeycomb panels alternating with aluminium emergency access panels.

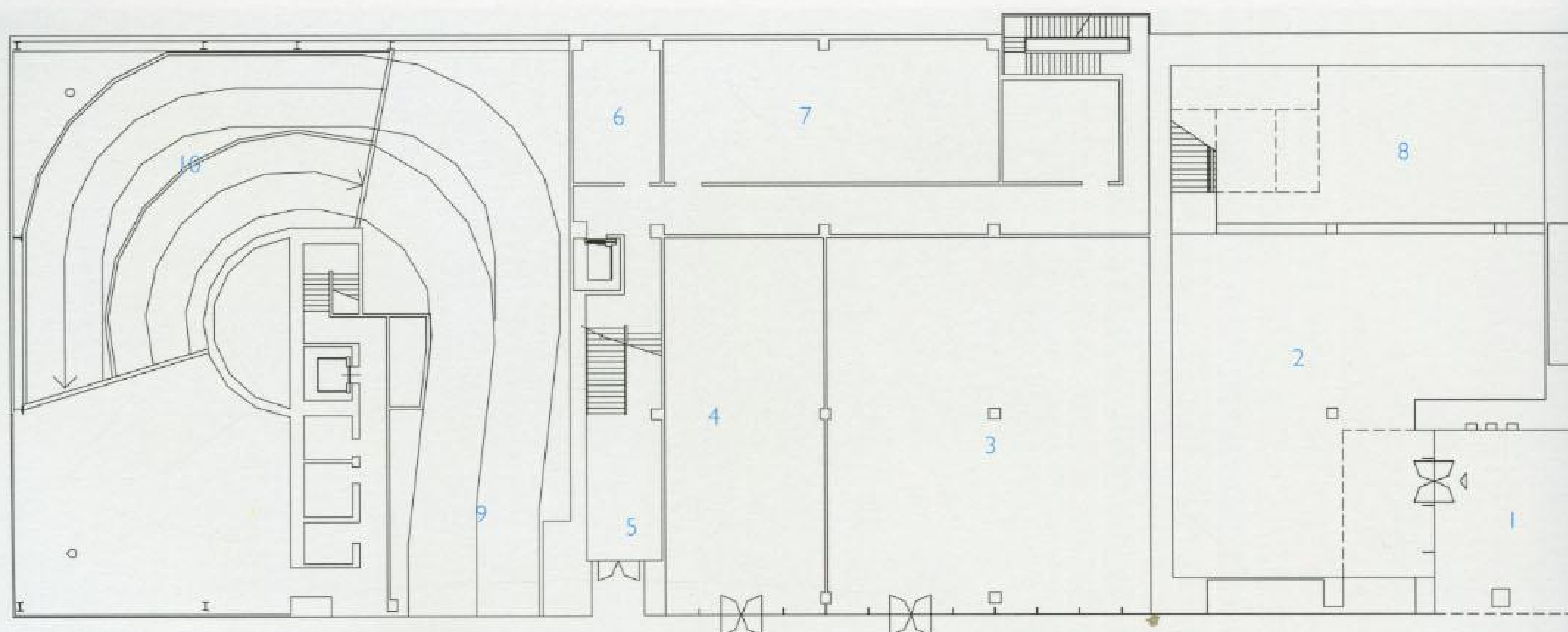
The whole of the facade is covered with evenly spaced extruded aluminium louvers that display graphic motifs evocative of each brand. For the open parts, the orientation of the louvers is quite random, but for the signage louvers it is absolutely precise, to ensure the various motifs are seen clearly from the street, no matter what direction they are approached from.. These particular louvers are illuminated at night, projecting an image produced by the combination of several signage strips. The character and position of the louvers can also be updated, to allow the facade to keep pace with fashion.

Large window displays are integrated within the mesh skin which disappears at entrance facade. The internal spaces are arranged over two levels, with the voids of the entrance area and stair directing views across and through the building. These spaces are laid out in accordance with the LV concept, using precious hardwoods (aniegre, wenge), cocomat carpet, leather and limestone. The stair has a glass wall printed with a shimmering pattern that produces spectacular kinetic effects.

At the heart of the complex is the VIP space. The walls of this special space are covered in white leather - the material that is emblematic of the LV brand - and they contain niches made from wenge. The client is greeted by a glittering display of products, with the light filtering through the myriad little squares of a metal curtain creating a fairytale atmosphere.







Ground plan

- | | |
|---------------------------|------------------------|
| 1. Louis Vuitton entrance | 5. Staff entrance |
| 2. Louis Vuitton Store | 6. Technical room |
| 3. Tendi Store | 7. Office + staff room |
| 4. Berluti Store | 8. Stock room |
| | 9. Parking entrance |
| | 10. Parking ramp |



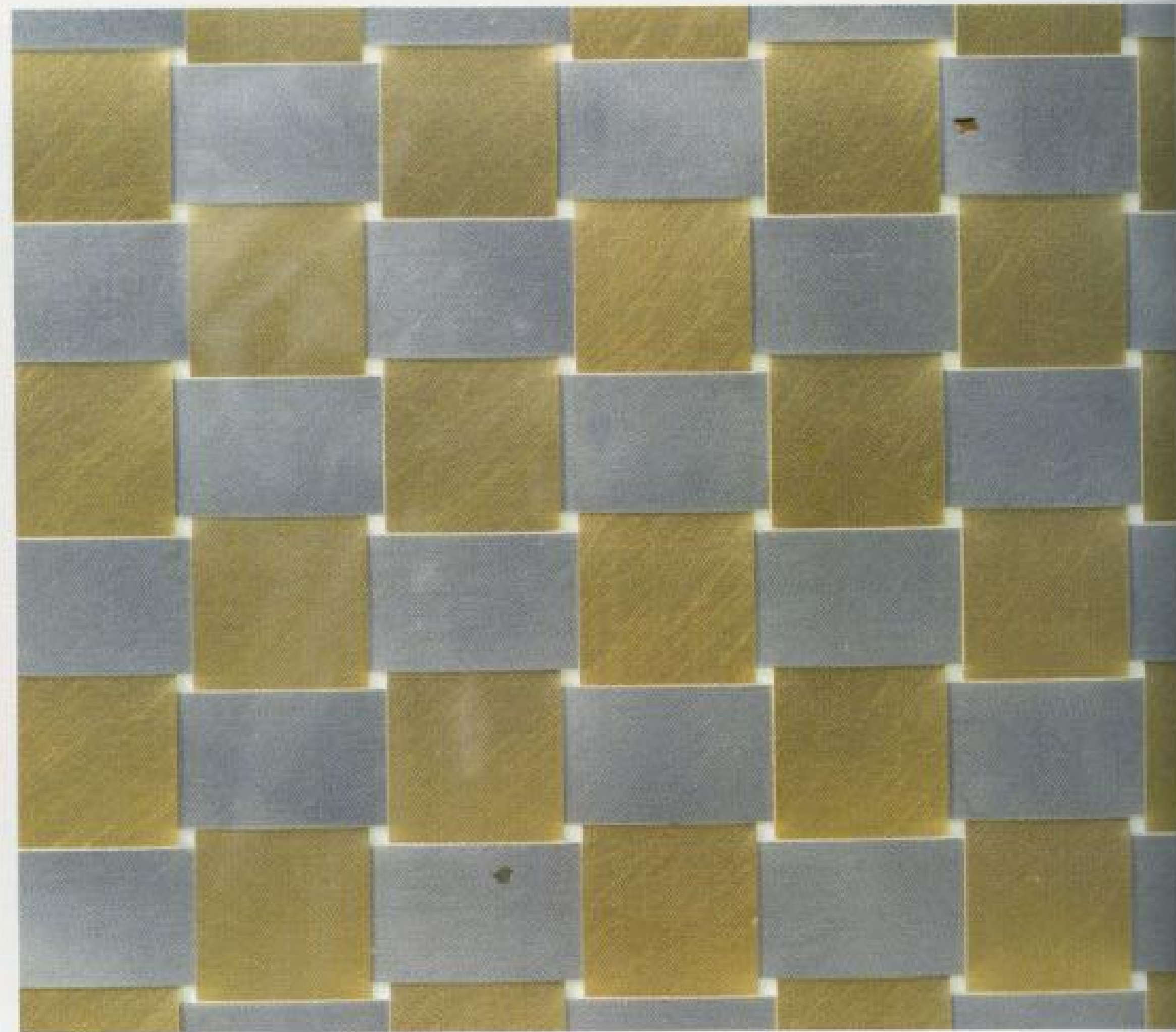


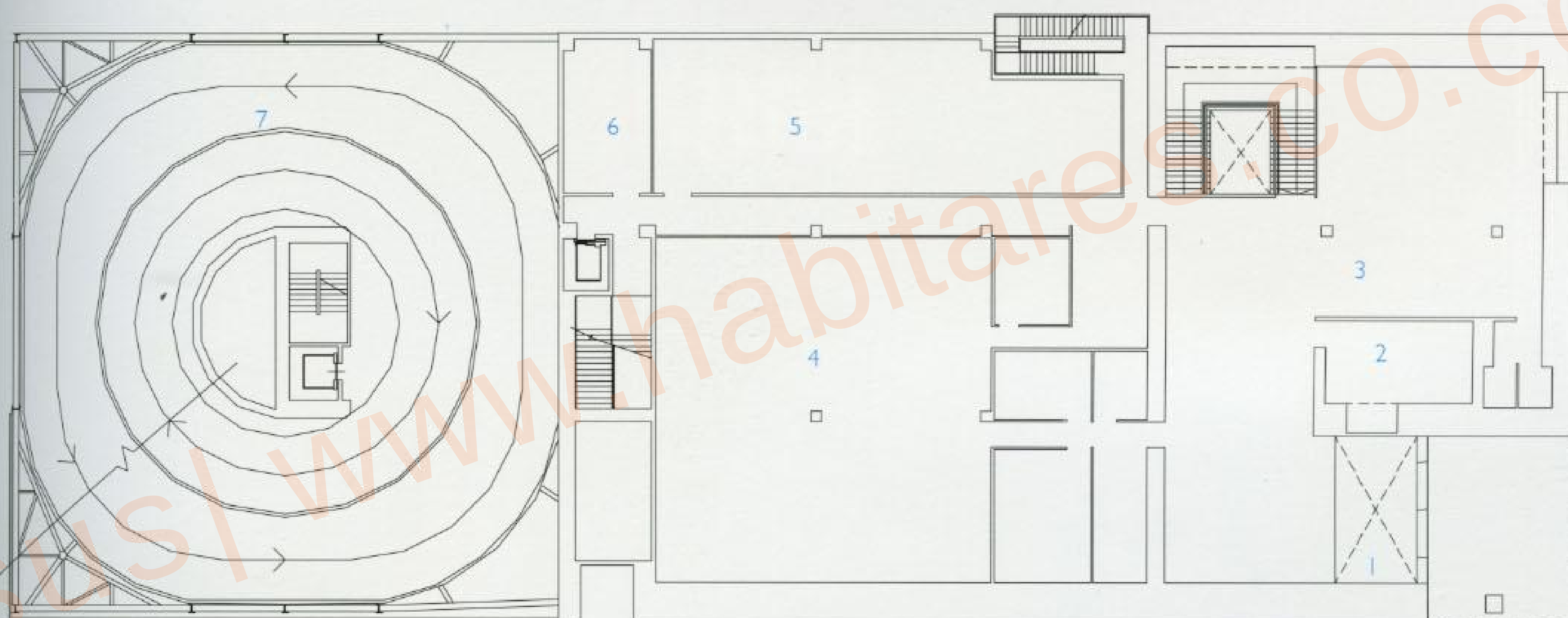
The store is located at the head of the building, at the corner of two streets. The design of the facade was guided by two strong ideas: create an enigmatic envelope that evokes both Japanese tradition and the LV brand; invent a unique and precious material that embodies the qualities associated with LV products: beauty, firmness, craftsmanship.

The facade is a mesh of interwoven strips of brass and stainless steel. The Vuitton 'damier' pattern is reproduced on a grand scale using a traditional Japanese timber latticework technique. The separation of the individual strips creates a void at each end of the motif. At night a system of backlighting projects through these voids, reversing the motif.



© Robert Wilson

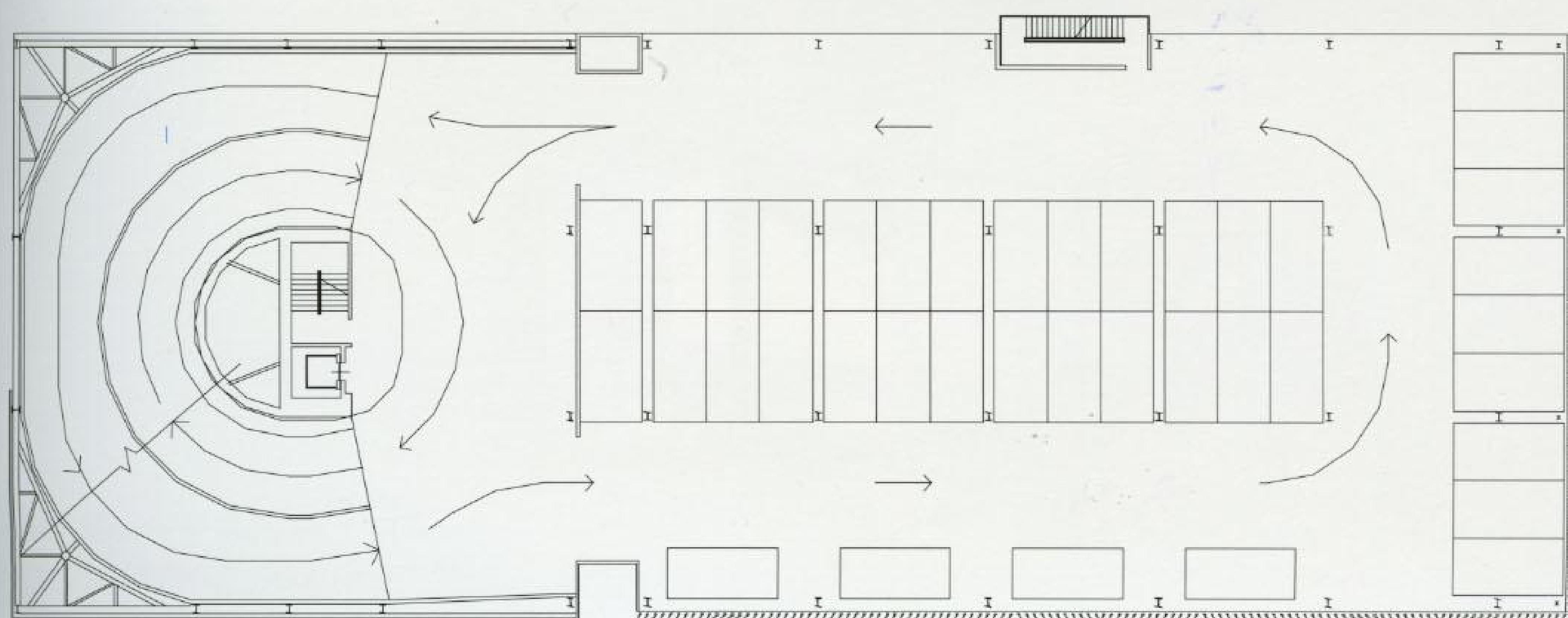




First plan

- 1. Void over entrance
- 2. Vip room
- 3. Louis Vuitton Store

- 4. Louis Vuitton Stock
- 5. Office + staff room
- 6. Technical room
- 7. Parking ramp

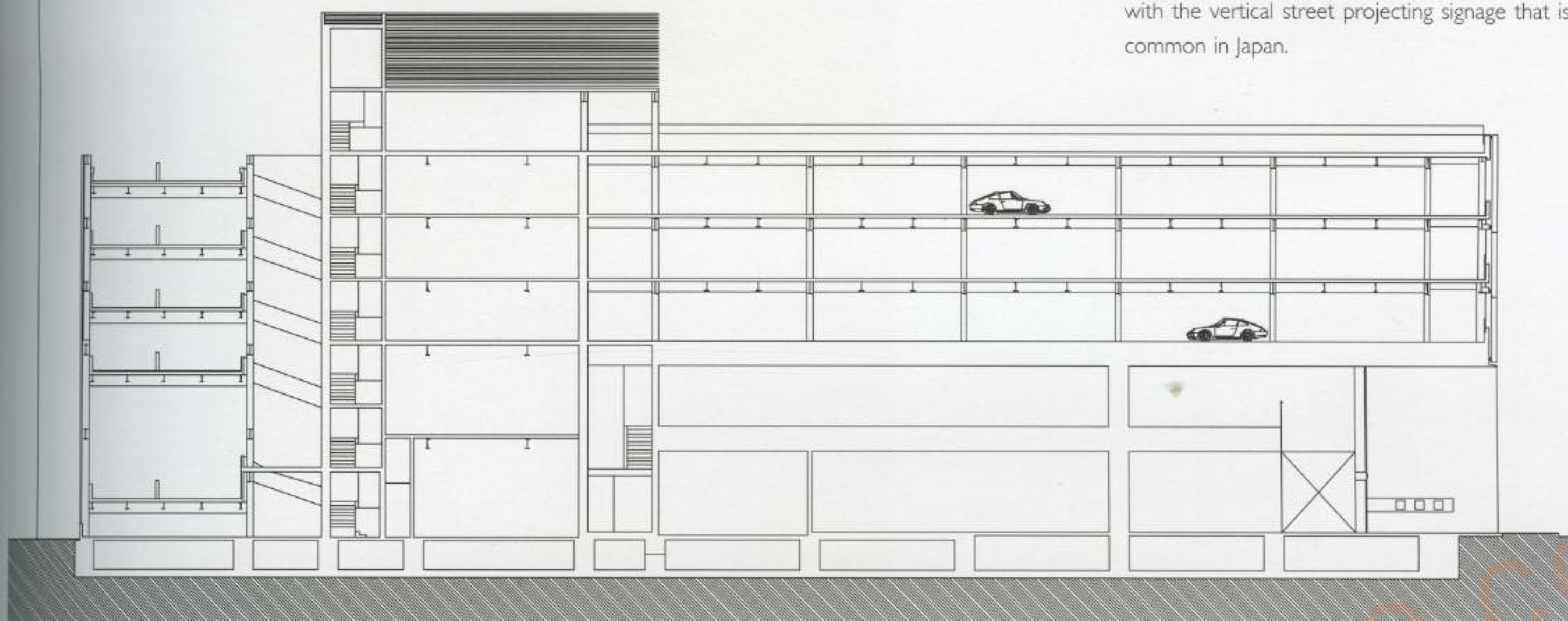


Second floor plan

- 1. Parking deck



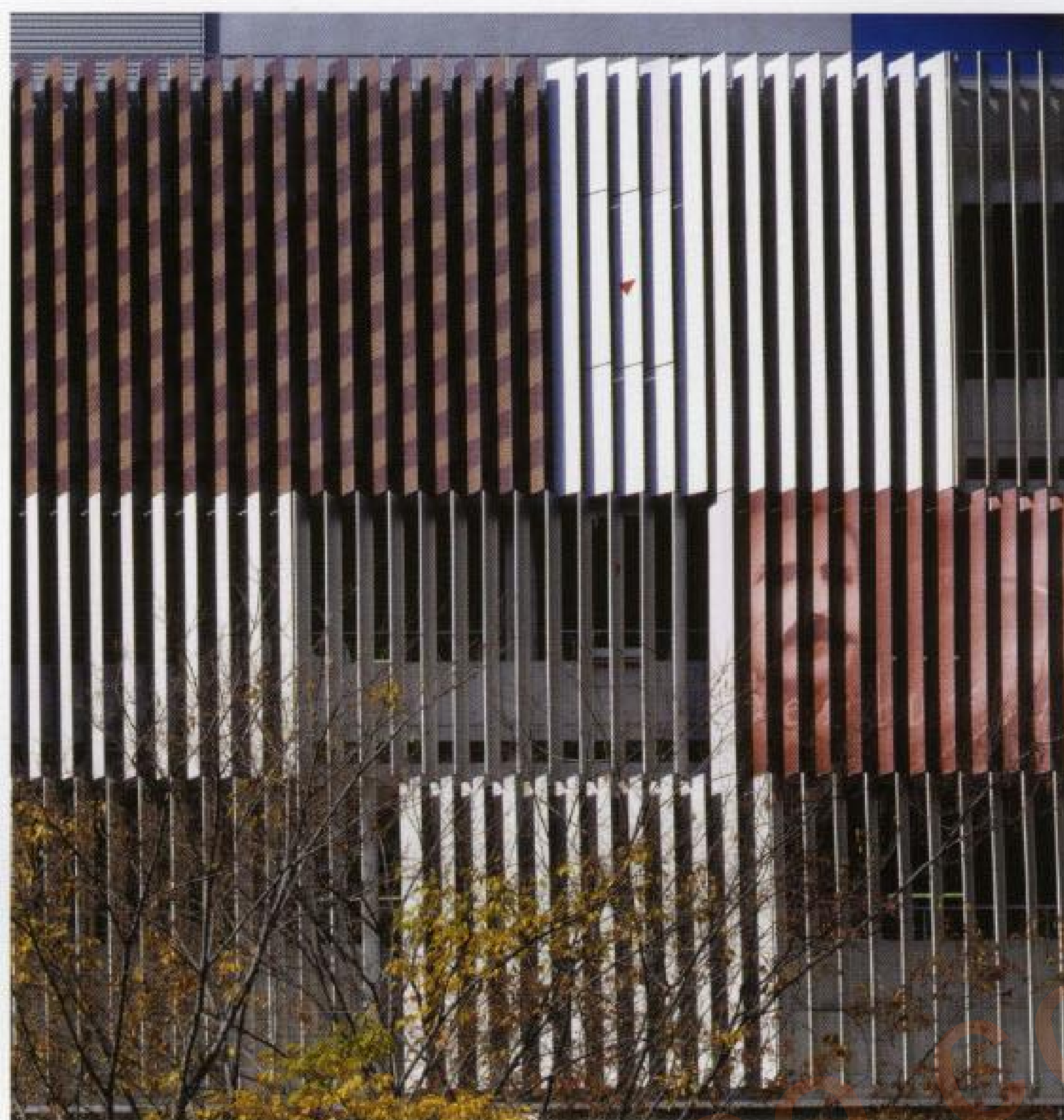
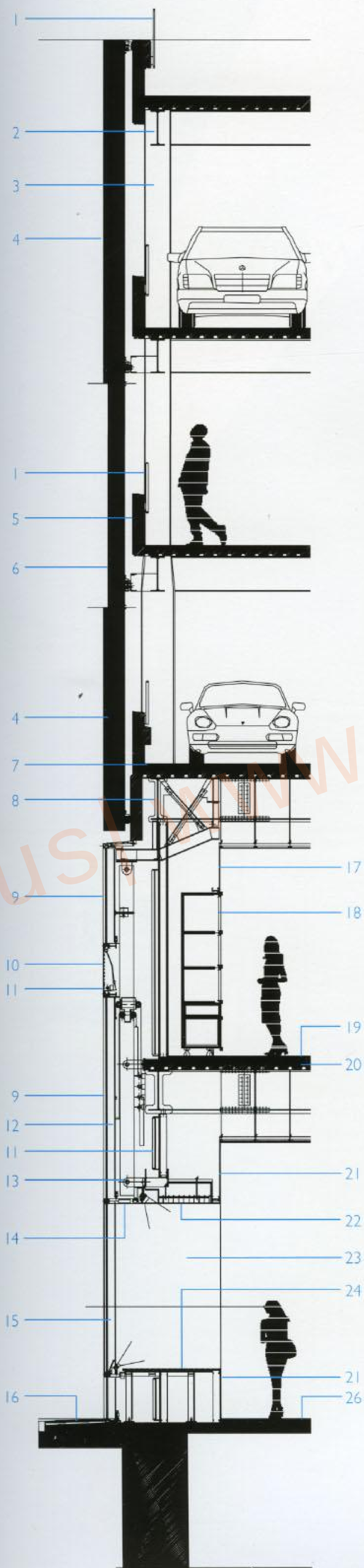
The parking decks are placed directly above the commercial areas and open on the two streets defining the limit of the parcel. The importance of this connection explains the particular treatment of the facade, a fusion of openwork elements with the vertical street projecting signage that is common in Japan.



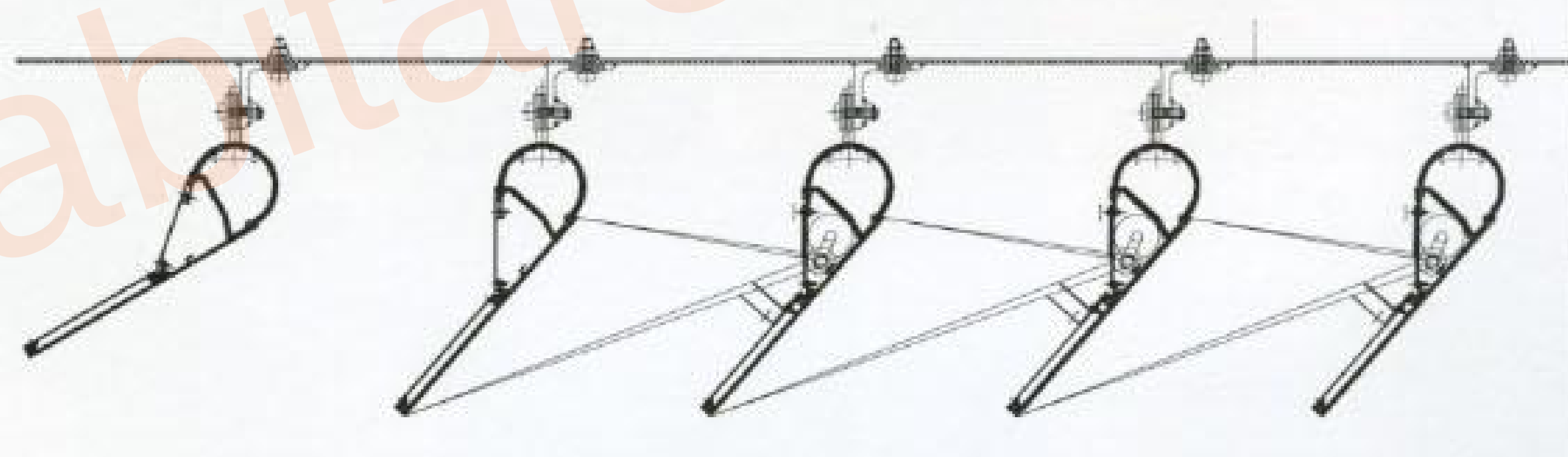
Ebsus / www.habitares.co.cc



Façade section



Louvers detail



1. 30 x 3 mm THK galvanised steel hollow section
2. 500 x 200 x 10 x 16 mm THK H shaped steel profile
3. 390 x 300 mm THK H shaped steel profile
4. Anodised extruded aluminium louver - 49° orientated
5. Painted concrete structure with removable adhesive graphic film stuck on it
6. Anodised extruded aluminium louver - 30° orientated
7. 150 mm THK concrete screed
8. Fire proofing coating
9. 2x12mm THK ASAHI Super vision laminated glass (CLARITIA) panel
10. Louis Vuitton signage cut out letter
11. Fluorescent neon tube
12. Backlit woven metal panel (0.6 mm THK hand brushed brass + 0.6mm THK hand brushed stainless steel)
13. 20 mm THK steel plate suspending steel stiffener
14. 1.6 mm THK laquered steel folded sheet - white finish
15. Metal panel - RAL 8022 Laquered finish
16. 3 mm THK Granit stone pavement
17. 10 + 13 mm THK Plasterboard
18. Louis Vuitton furniture - Aniegre veneered wood
19. 18 mm THK Massive varnished cumaru wooden floor + Acoustic layer + Cement screed
20. 150 mm Composite floor slab: reinforced concrete on ribbed metal sheeting
21. 10 + 13 mm THK plasterboard
22. 1.6 mm THK white laquered steel folded sheet
23. Window display
24. 30 mm THK aniegre veneered wood particle panel
25. 3 mm THK natural limestone floor

ARTEC Architects

Apotheke "Zum Löwen von Aspern"

Vienna, Austria

Photographs: Margherita Spiluttini

The site is centrally located in Aspern's village core and fronts onto Grossenzersdorferstrasse and Zachgasse.

The front garden, with a mature birch tree on the siteline to the neighbor, widens the entry area on Grossenzersdorferstrasse. An immense chestnut dominates the space on Zachgasse; along the widened sidewalk two maple saplings complement the front.

The new pharmacy evolves as an open, transparent sequence of spaces from Grossenzersdorferstrasse (main elevation with display case and customer entrance) to Zachgasse (delivery access, customer entrance from the courtyard). By glazing the courtyard facade, the pharmacy's work space also becomes transparent and visible to the customers.

Like a flying carpet, the exposed long-span concrete ceiling is suspended above this open space, culminating in the characteristic turned-up ends.

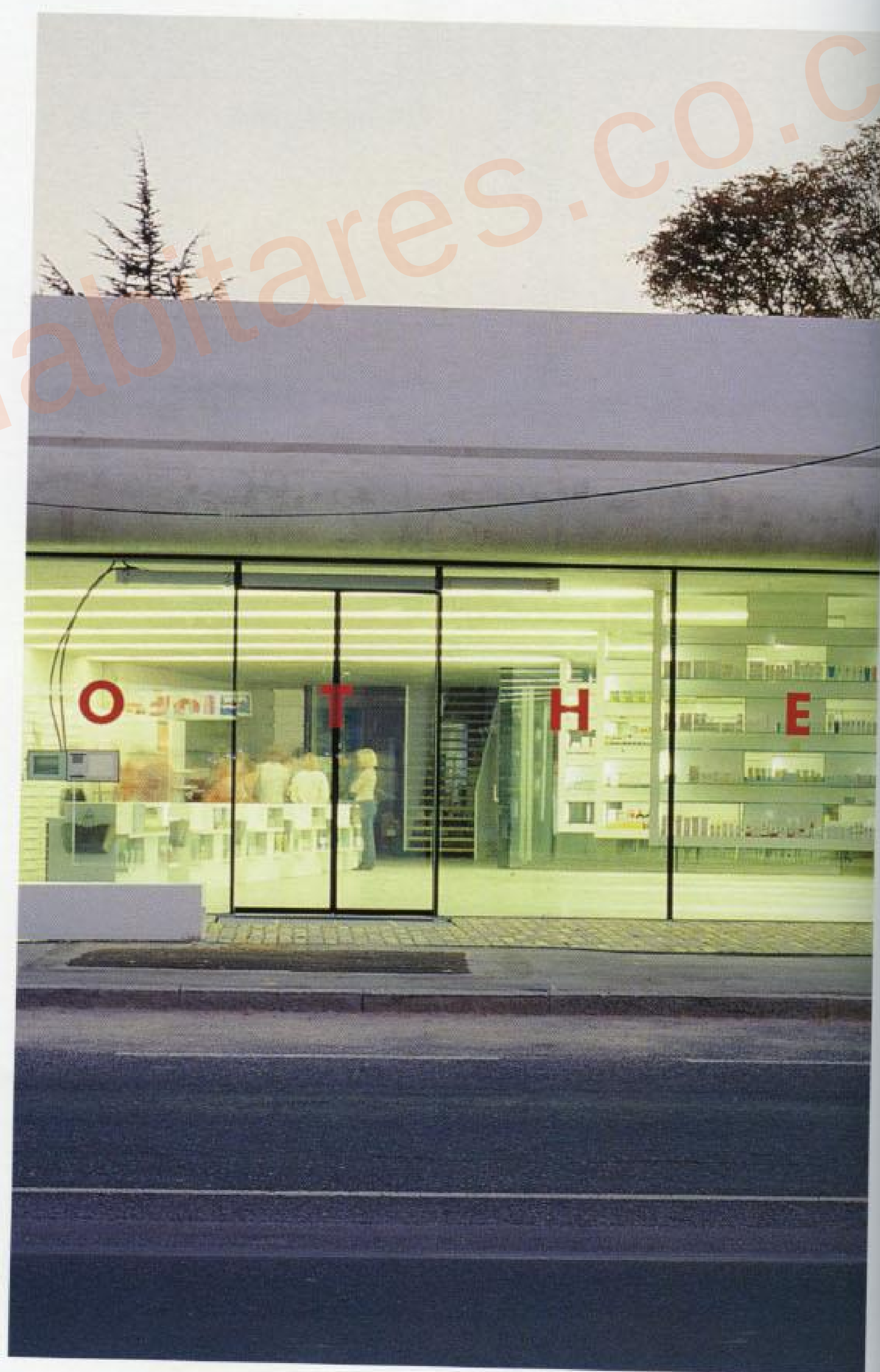
Interior walls and ceilings are seamless poured-in-place concrete; the turned-up ends on the upper level are large precast concrete elements.

Courtyards are interspersed throughout the structure: a large courtyard surrounding the chestnut tree is open to Zachgasse; a small atrium with a gingko sapling brings light and nature into the central pharmacy space. A seminar room is situated between the two courtyards, and is accessible from the retail space as well as from the Zachgasse courtyard.

The inclusion of nature and medicinal herbs is continued with the cloister garden (demonstration garden for tours) and the roof terraces, where employees and visitors may pass the time outdoors.

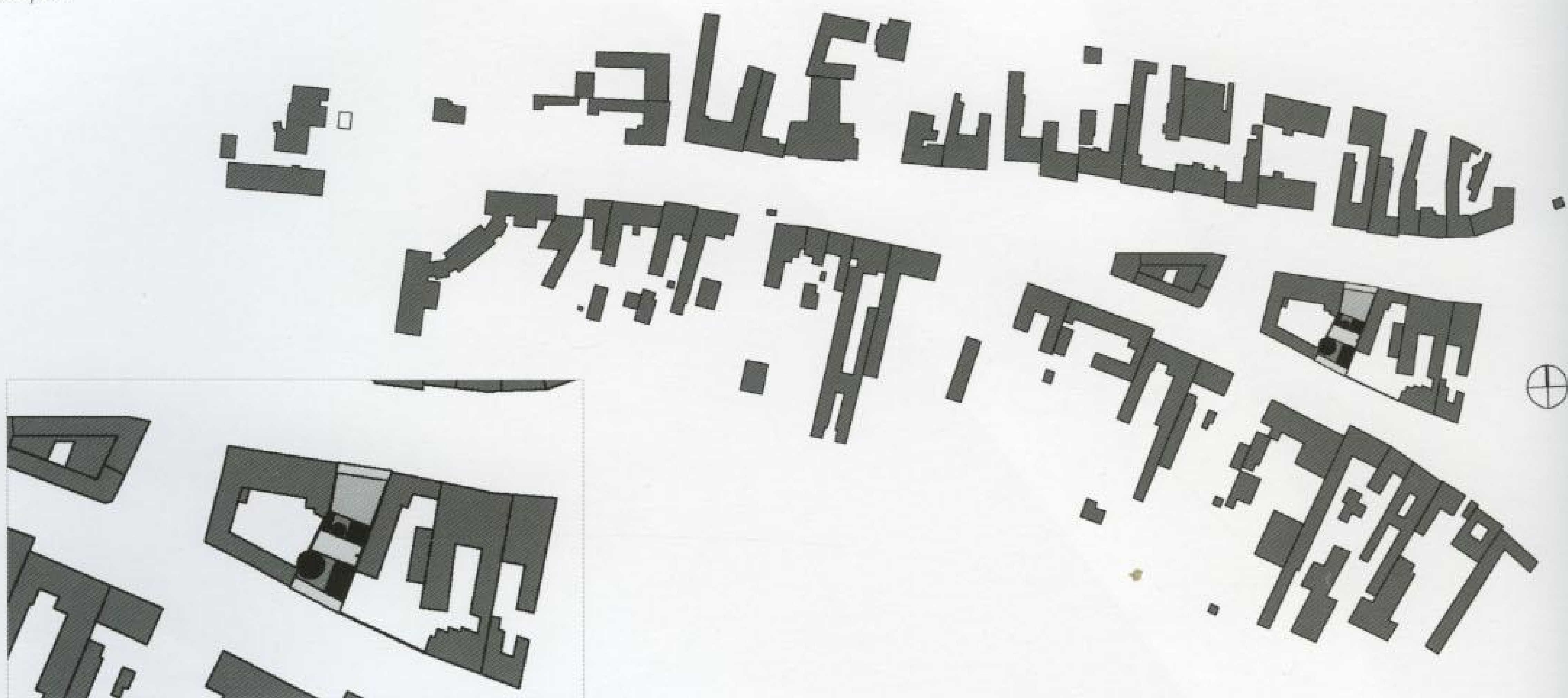
The sales area is structured by bands of light, which are flush with the ceiling. Where they protrude into the space, they transform into shelves.

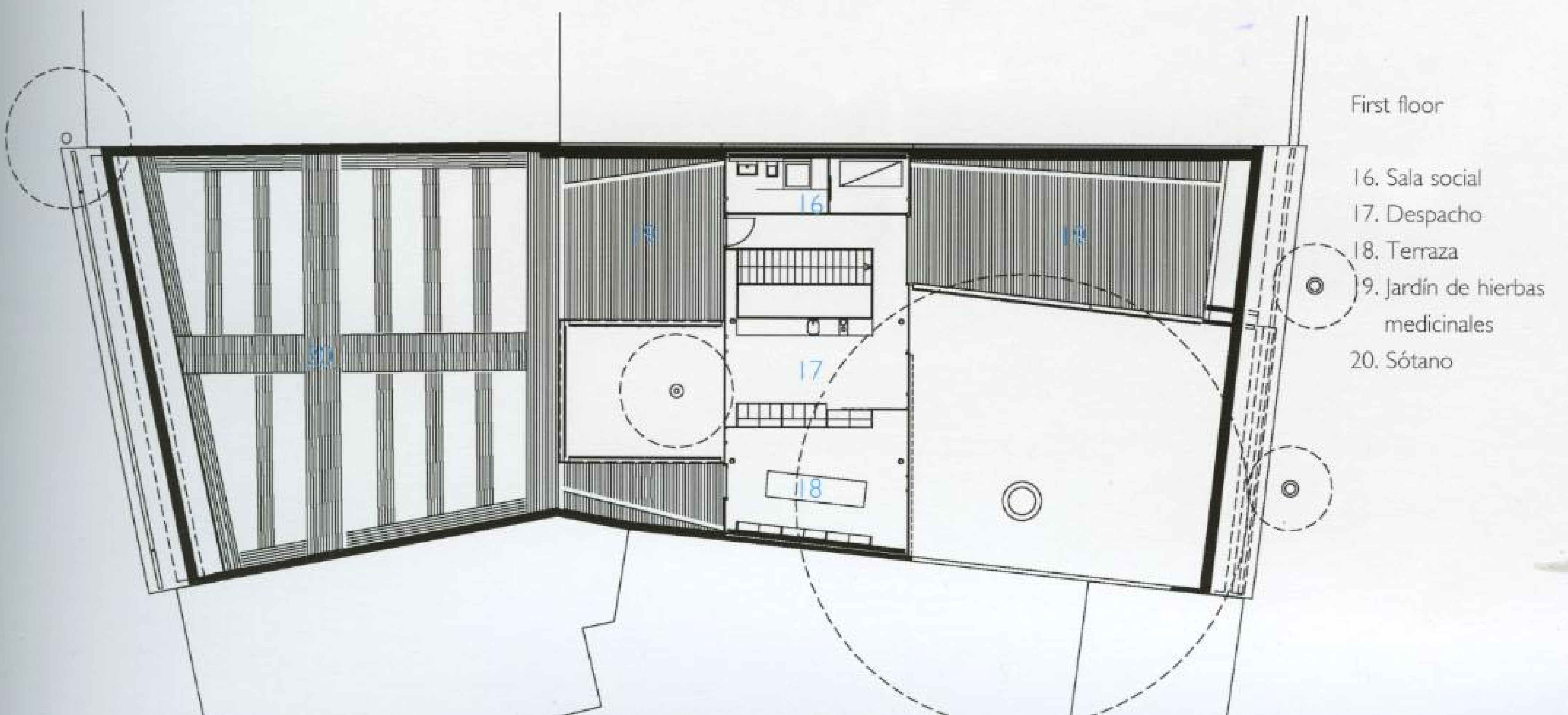
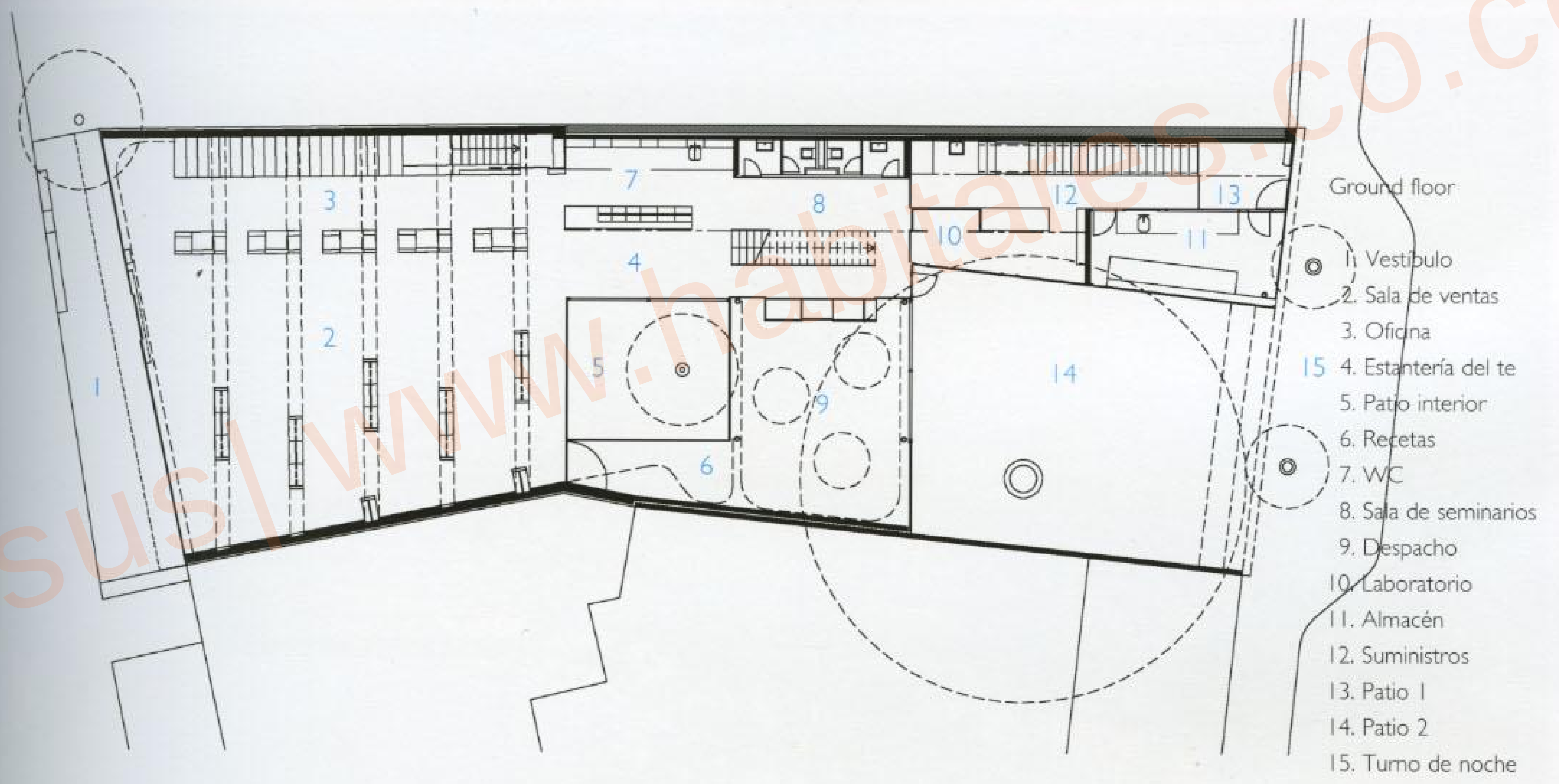
The sales area is thereby structured by "theme bands", each assigned to a specific consultation counter.





Site plan

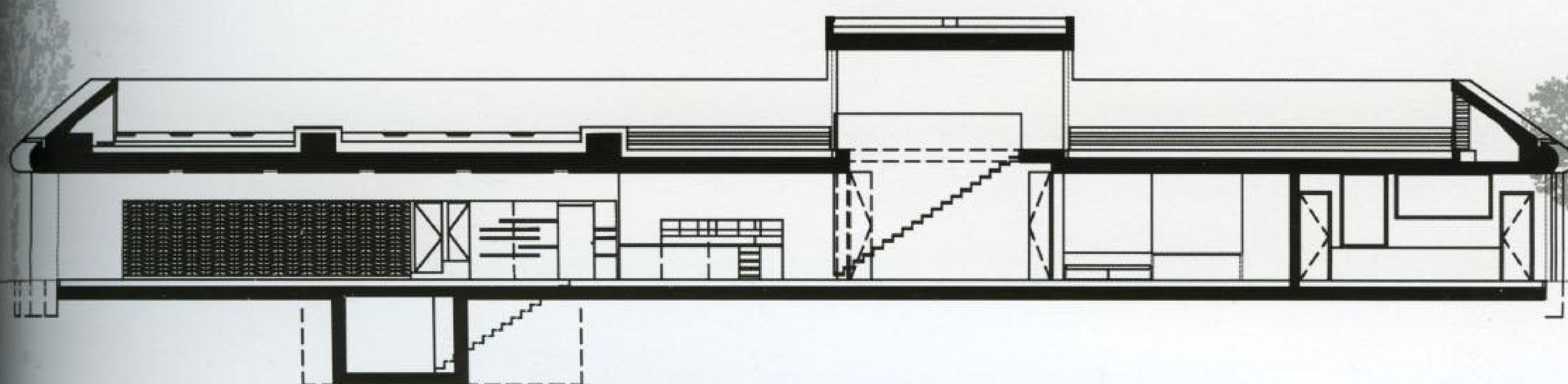
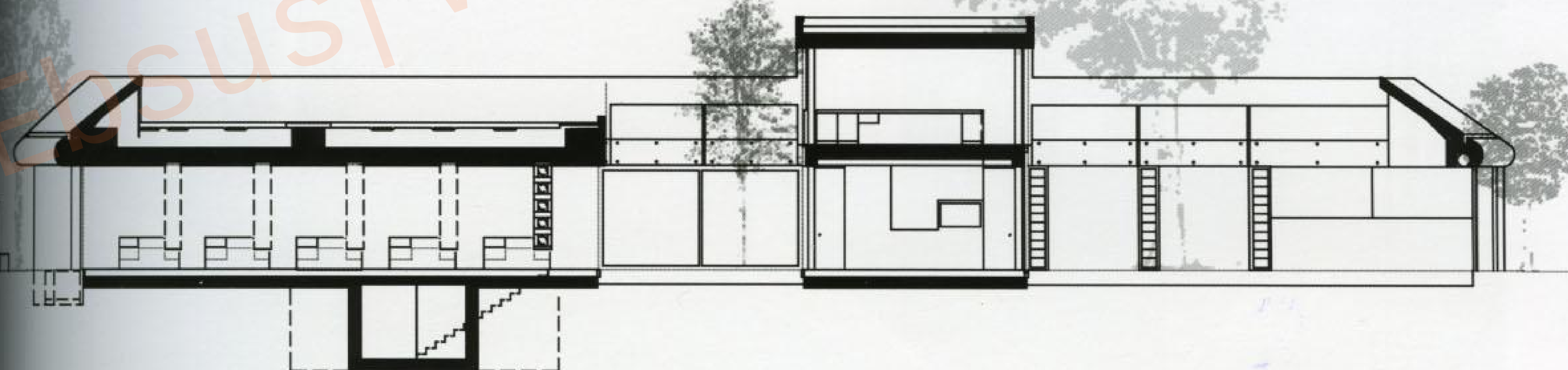








This pharmacy evolves as an open sequence of spaces - interspersed with courtyards and characterized in the facade as well as the courtyards by large trees - from Langenersdorfer-strasse (main elevation with display window and customer entrance) to Zachgasse (delivery access, secondary entrance, parking).







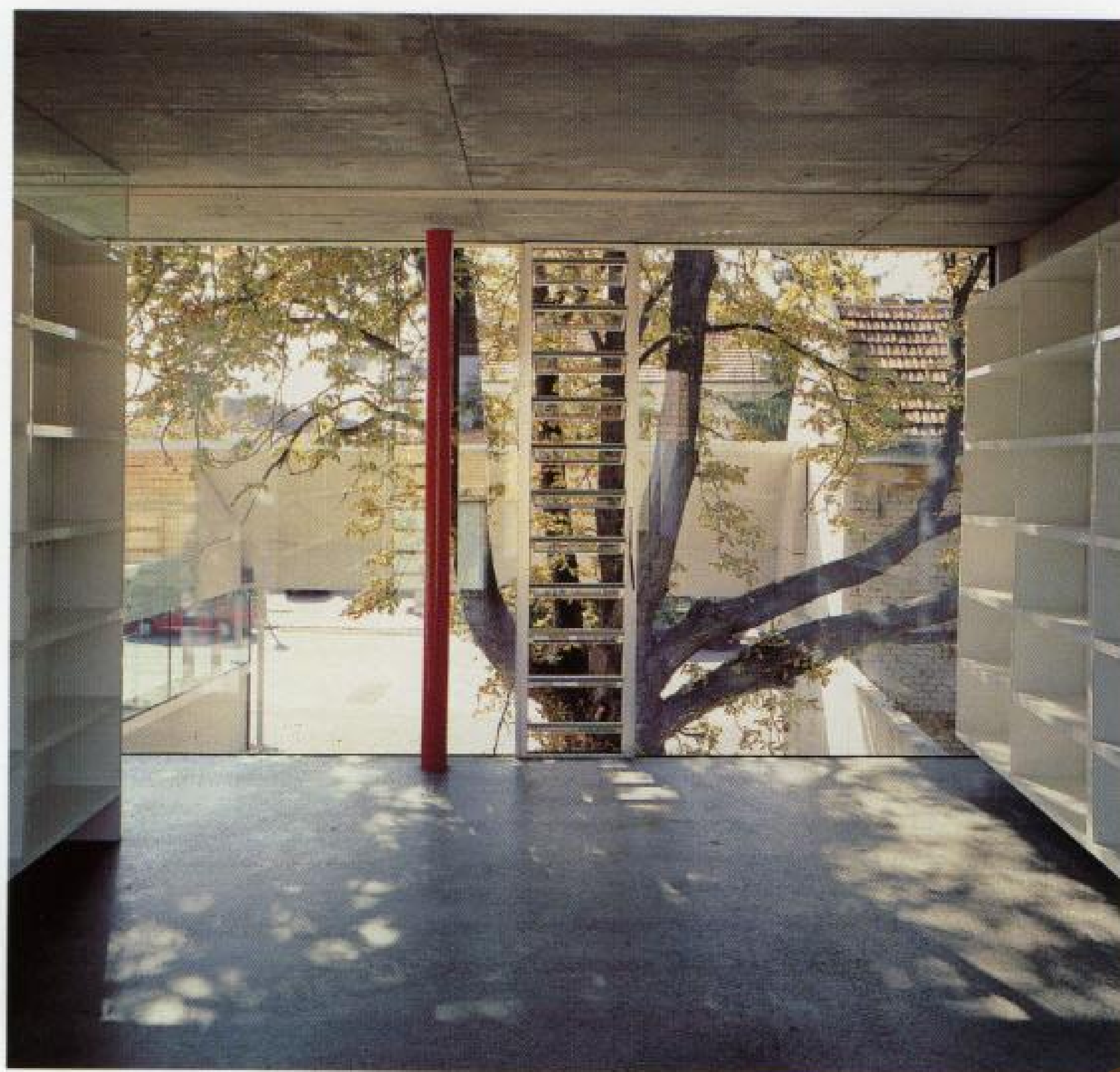
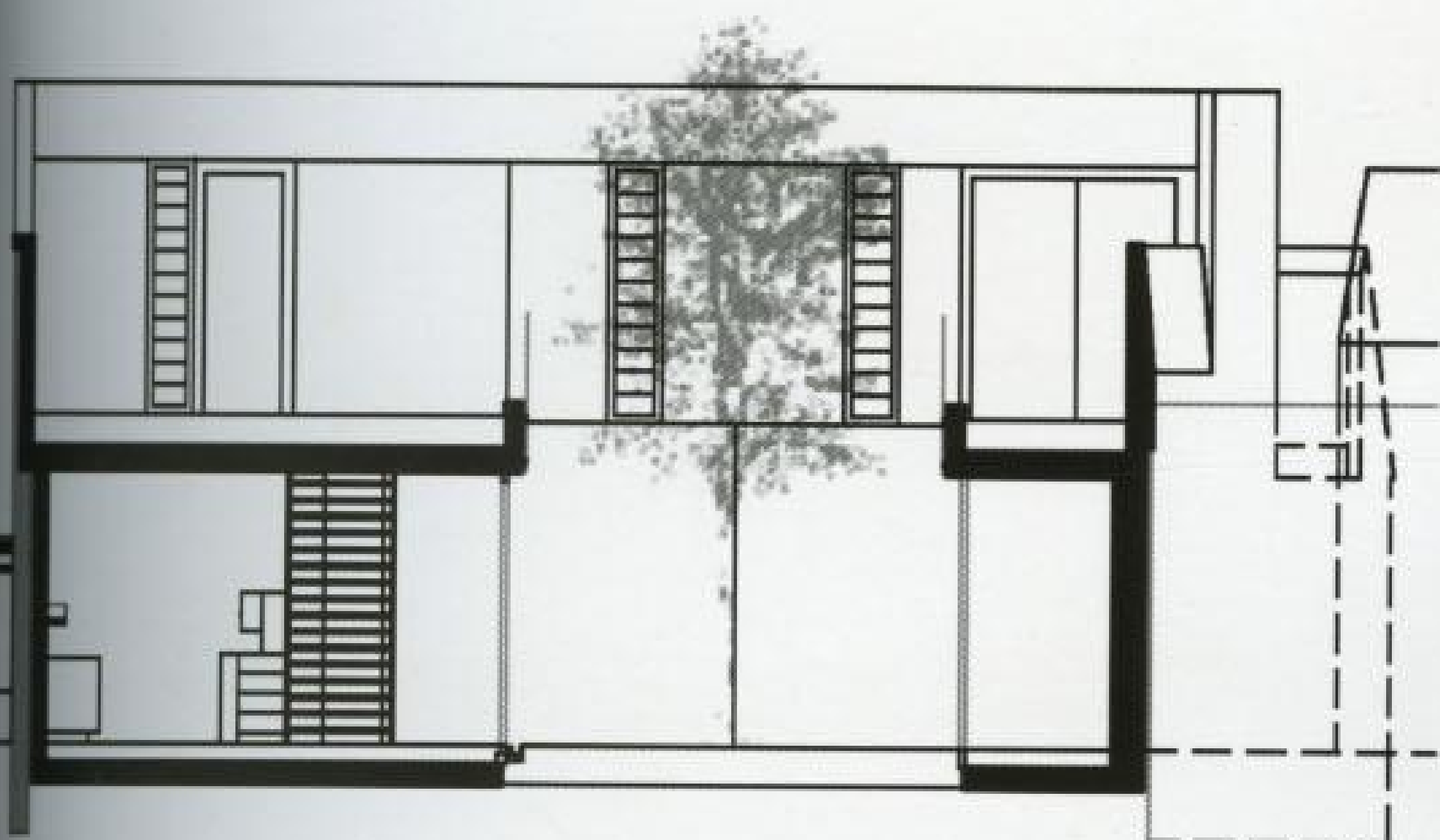
The retail space is structured layers, each with a theme. The respective display cases correspond to specific counters. Consultation, sight selection and free-hand shopping are arranged and sorted according to the themes. The lighting and the furnishings are also integrated in this structure.



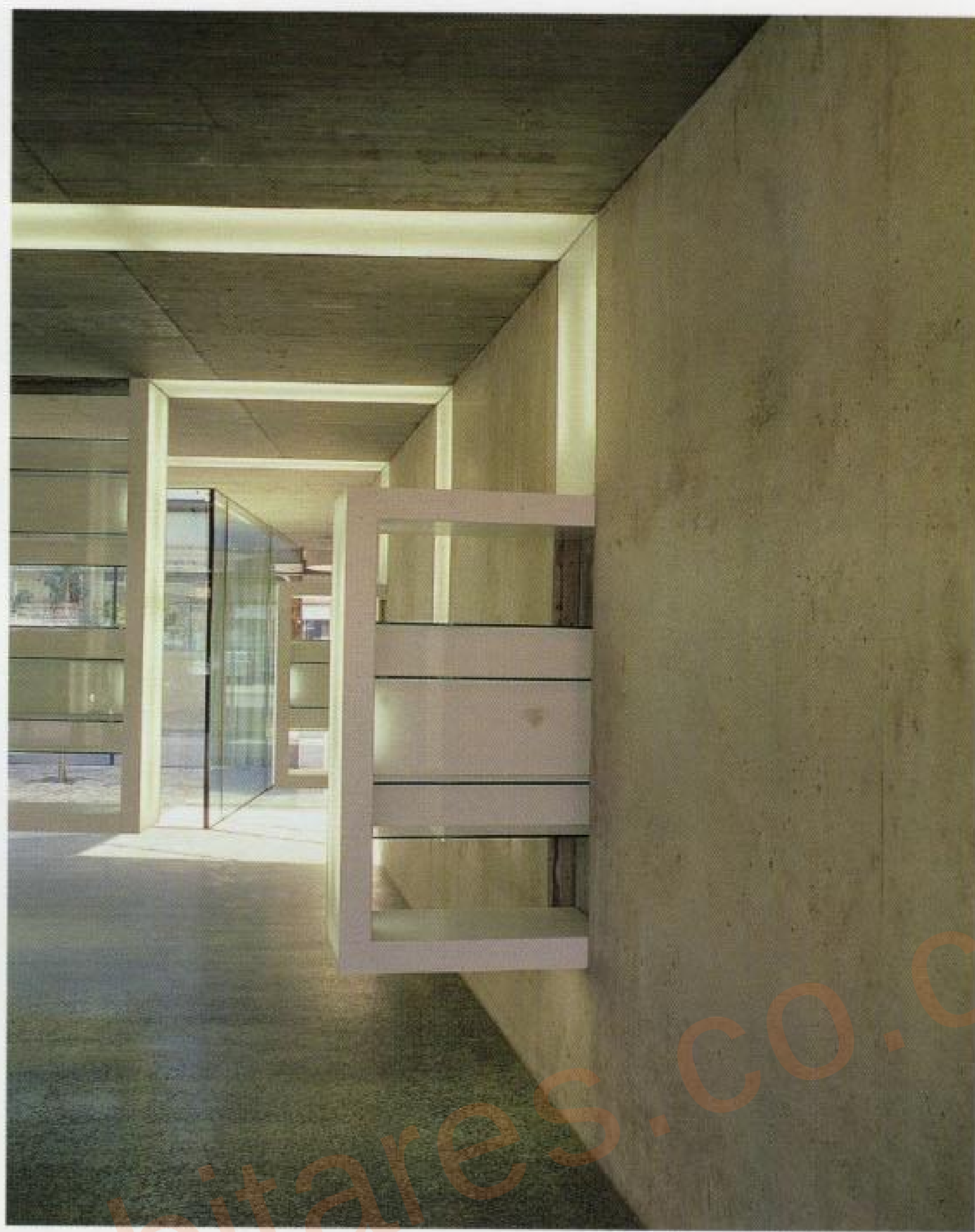
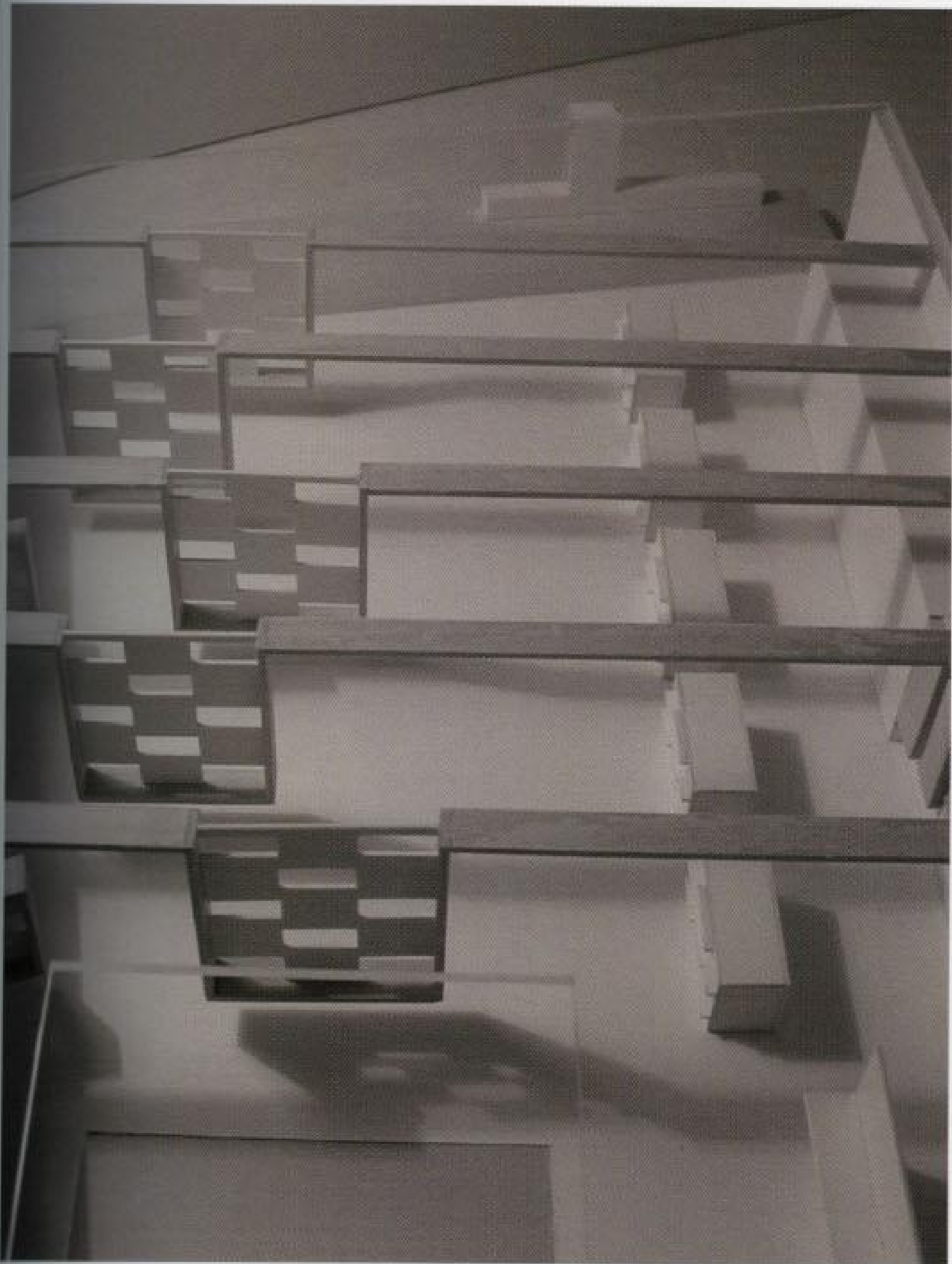


The upper floor accommodates the office and employees with their respective roof terraces. On the roof a classic cloister garden supplies the pharmacy with raw material for further processing.









ADD + Manuel Bailo, Rosa Rull

Sita Murt Boutique (Avinyó Street)

Barcelona, Spain

Photographs: Giovanni Zanzi

The project for the shop Sita Murt began when, during an initial visit to the site (a small, ground floor space), a stairway leading to a basement with a barrel vault ceiling was discovered. The wish to incorporate this space into the overall design scheme led to the idea of punching openings into the vaulted ceiling to bring air and light into the basement's darkest recesses.

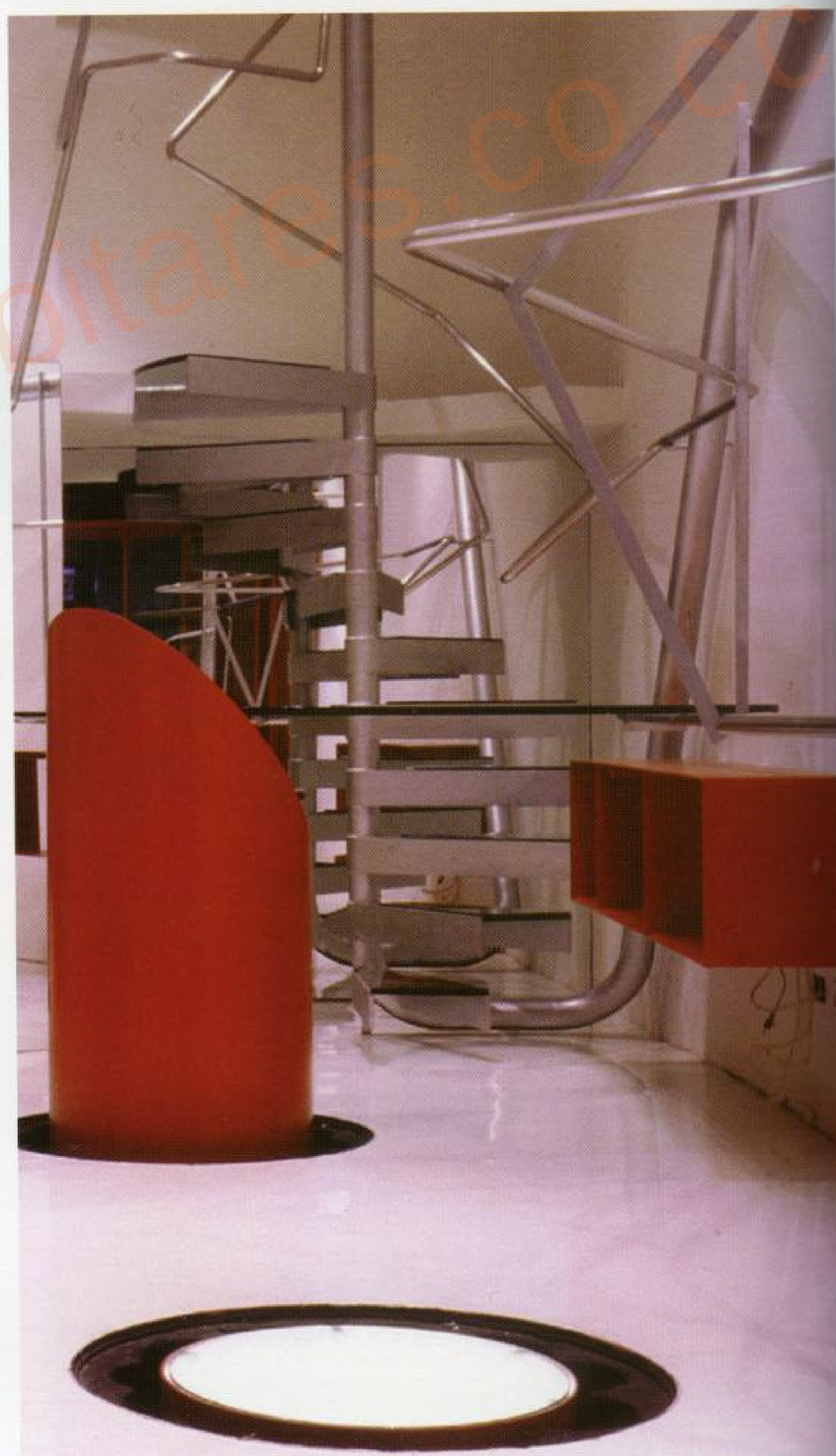
From the start, the construction process was presented as an exercise in metal. First was the pick-up drill work and the creation of a number of holes in varying diameters done with an orderly repetition of precise, 20-centimeter socket punches, the end result being a series of flowery buttonholes. Next came the placing of structural light fittings made of curved sheet metal. Via their anchorage system to the vault of the ceiling, the light fixtures help redistribute the load that these very same openings had destabilized. Finally, a network of curved and bent metal tubes was suspended from the ceilings, weaving their way throughout the space, turning the light openings into buttonholes.

Given its concentrated structural capacity, construction in metal enables both a reduction in width and thickness of the elements used and an increase in their amount of available length for support.

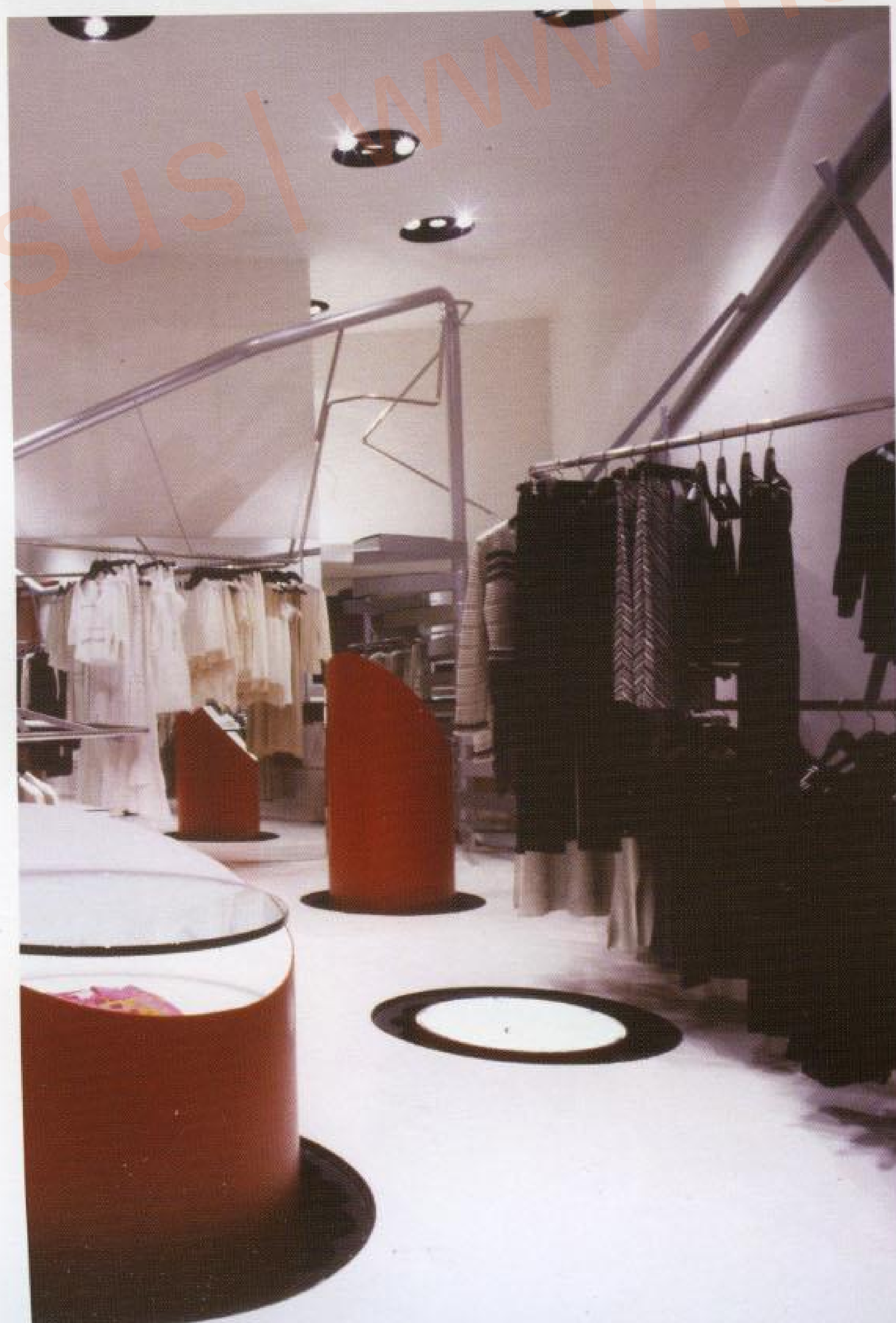
The anchorage for the eight-millimeter curved sheet metal structural caps supports the ceramic vault covering the basement, thus enabling their perforation. Being higher than is strictly necessary, these structural sheet metal elements also serve as lighting fixtures and display cases.

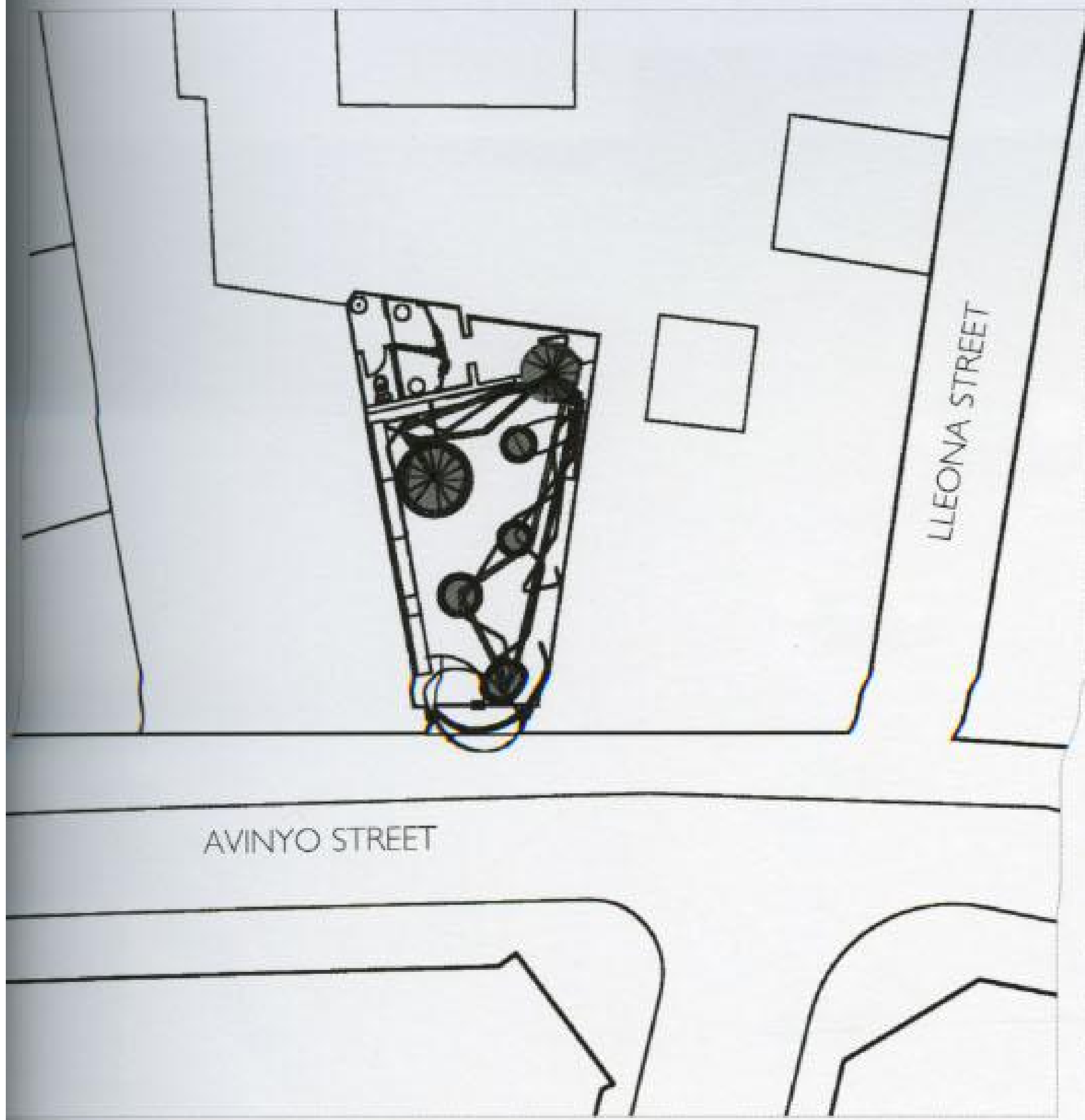
The two sections of curved and bent metal tubes (of three and ten centimeters in diameter) which sew the space together from top to bottom with the minimum number of auxiliary pieces, serve to support the stairway as well as provide hangers on which clothes can be displayed.

The dimensions of both the ground floor and the basement, and the way they have been treated as two different containers, suggested the use of a single color in each space. The design scheme thereby plays up the contrast created between the two levels through the interplay of openings.

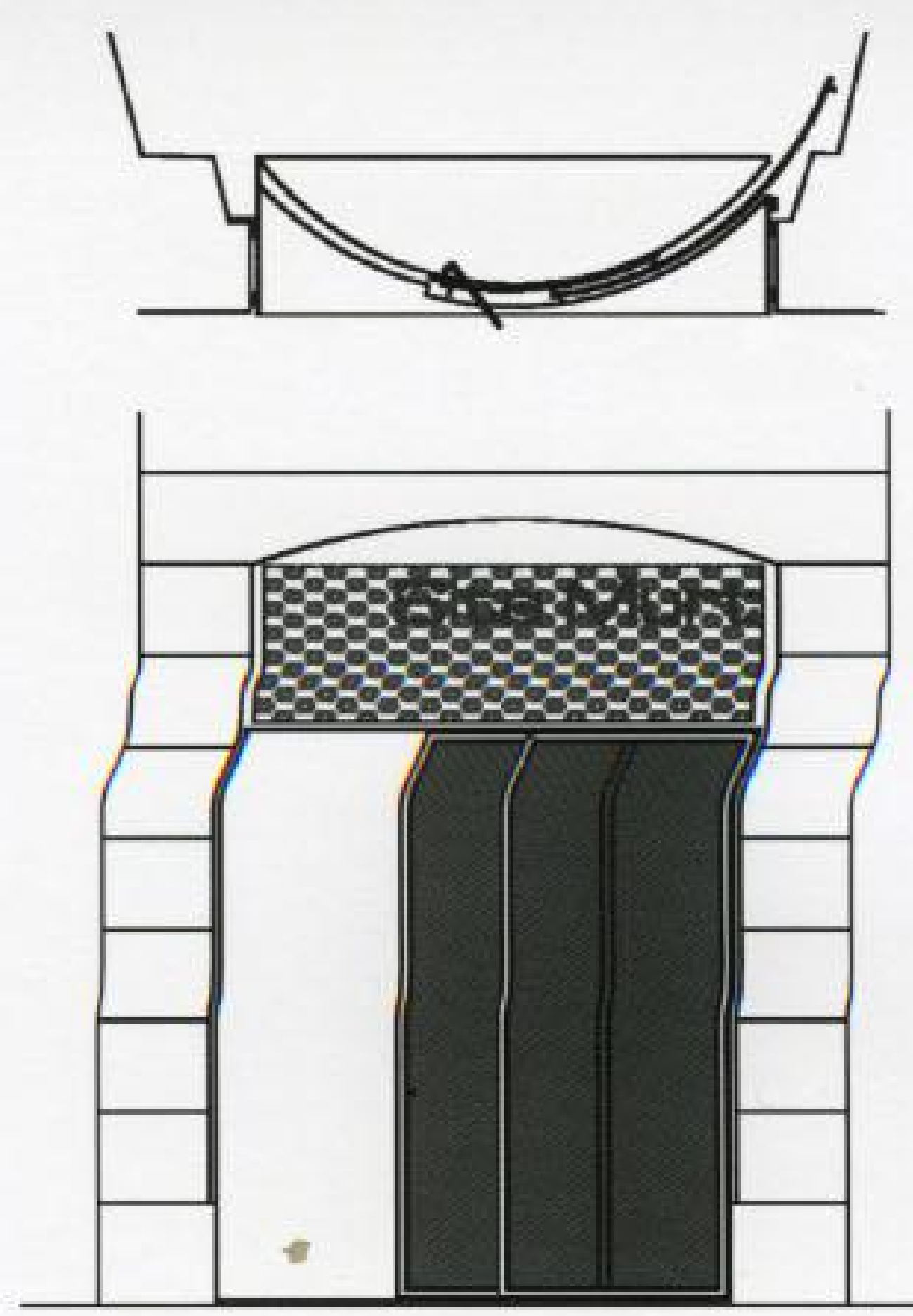








For the choice of color on the ground floor and façade, a preliminary study of the range of colors seen in the new shops which have sprung up recently on Calle Avinyó (viewed as a representative sample of those that have opened throughout Barcelona's old city) was conducted. Among the spectrum of bright colors available, that corresponding to the address of number 18 was chosen.

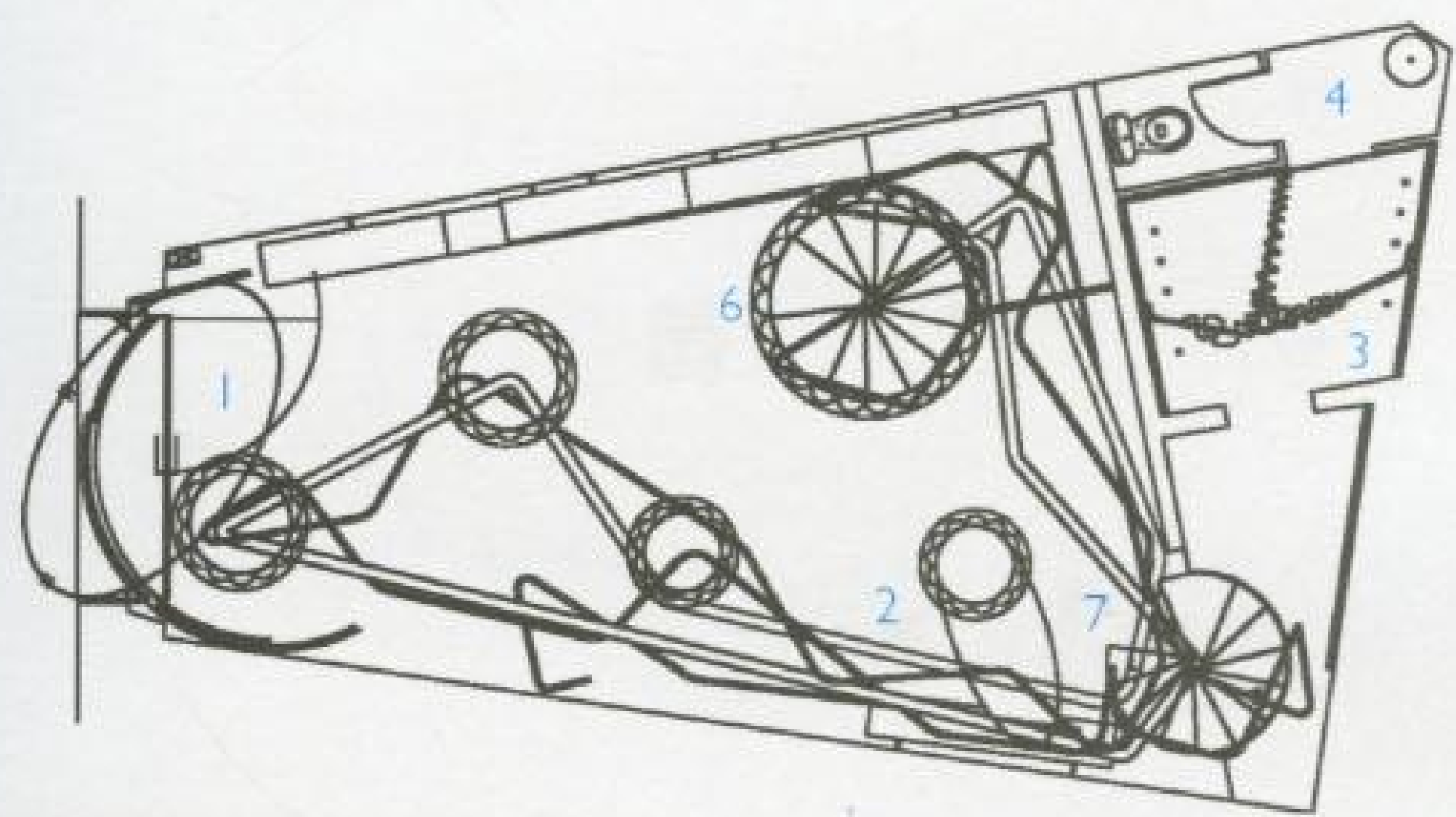
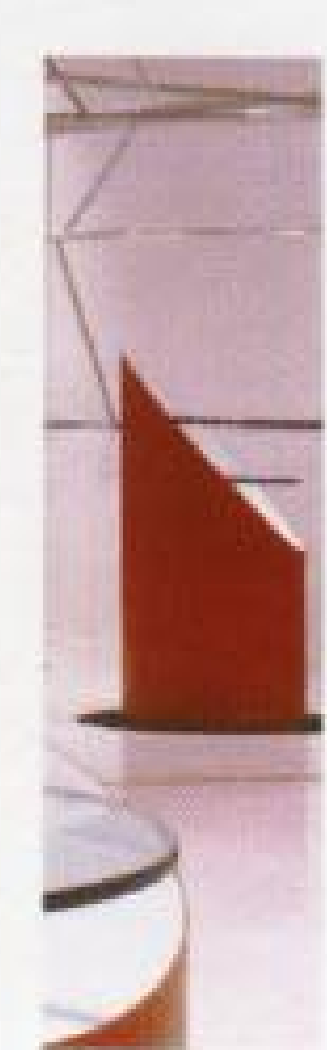
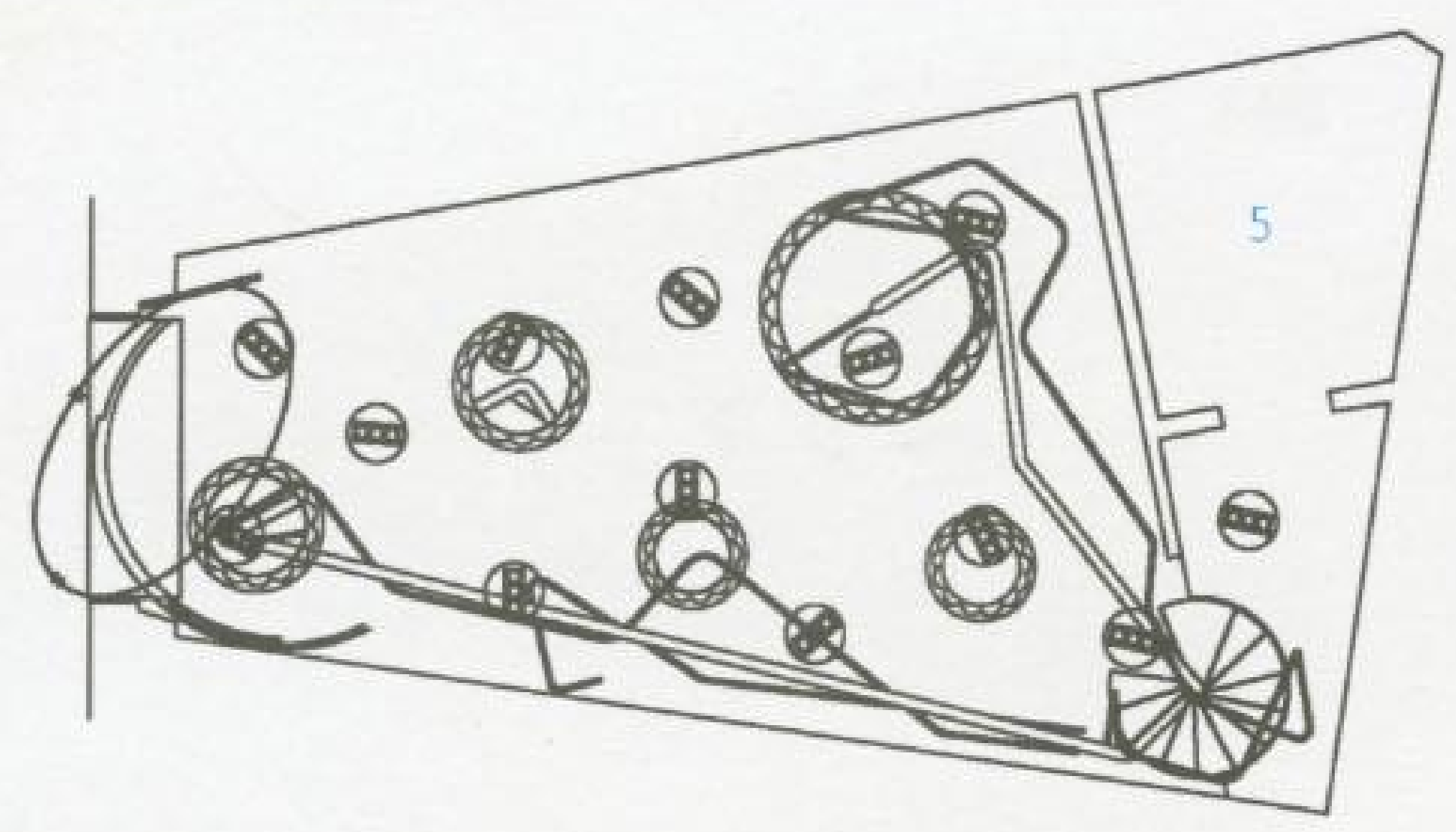




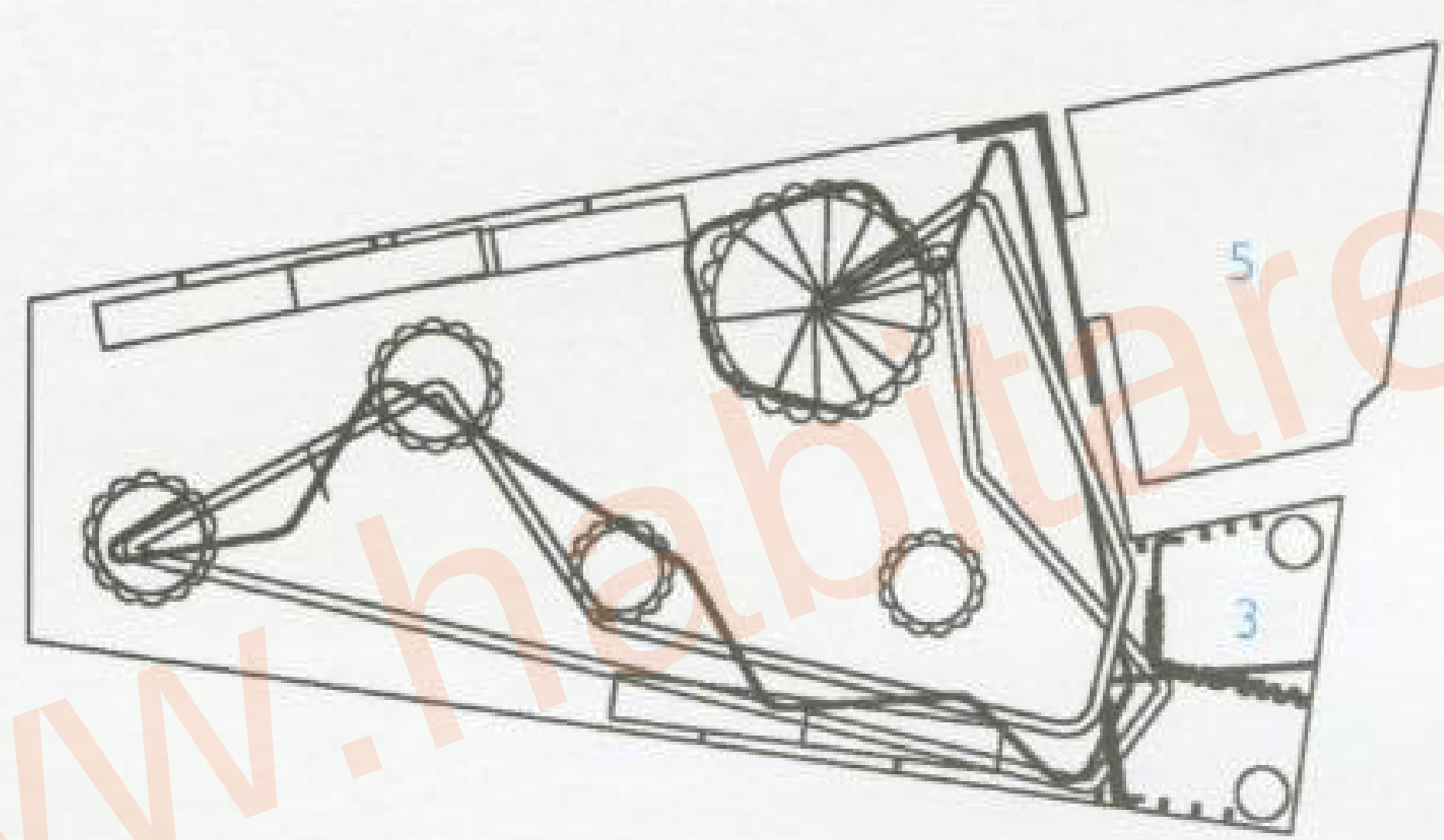
- 1 Entrance
- 2 Counter
- 3 Changing rooms
- 4 WC
- 5 Store
- 6 Stars leading to the basement
- 7 Stars leading to the mezzanine



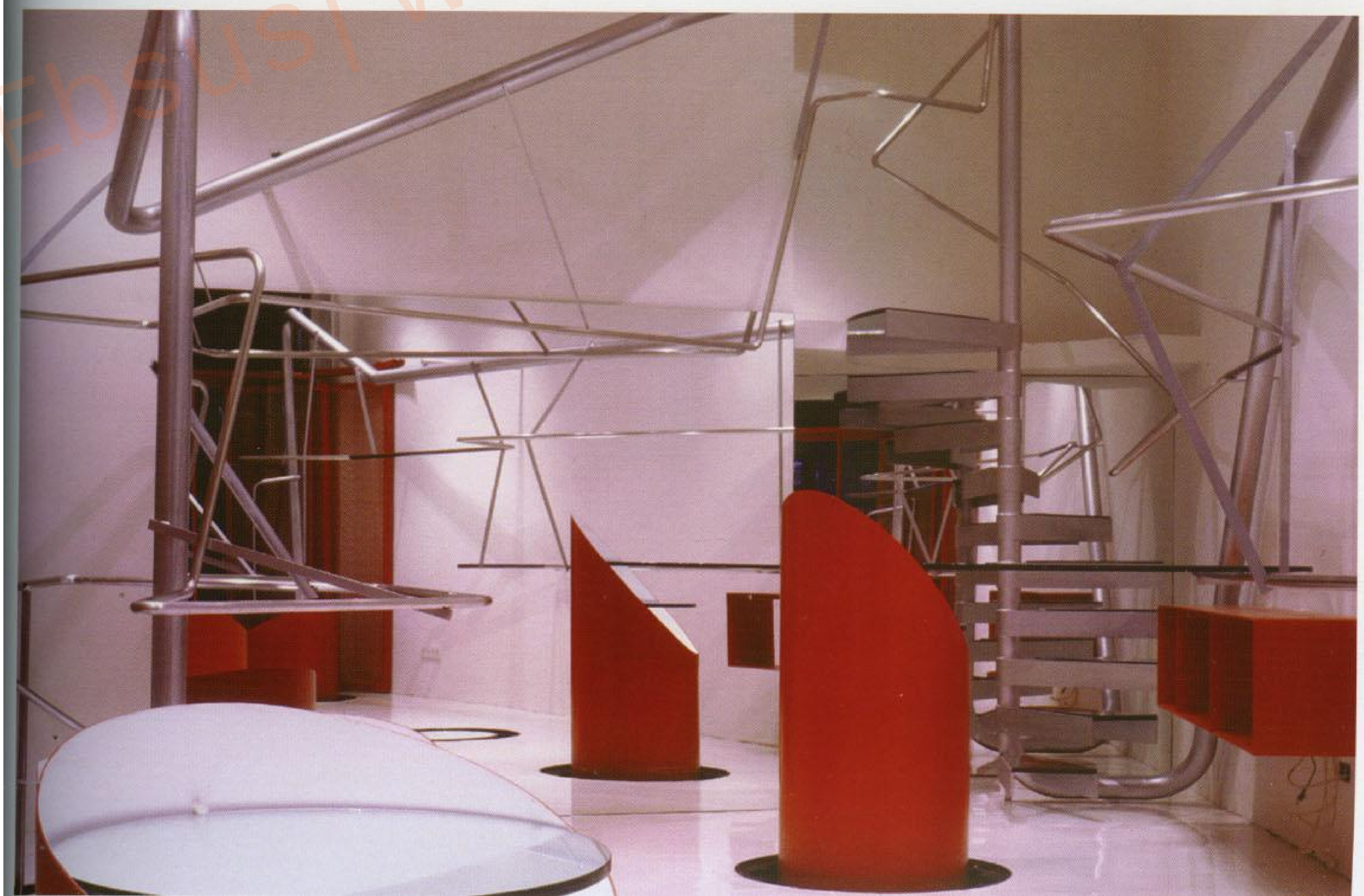
Mezzanine



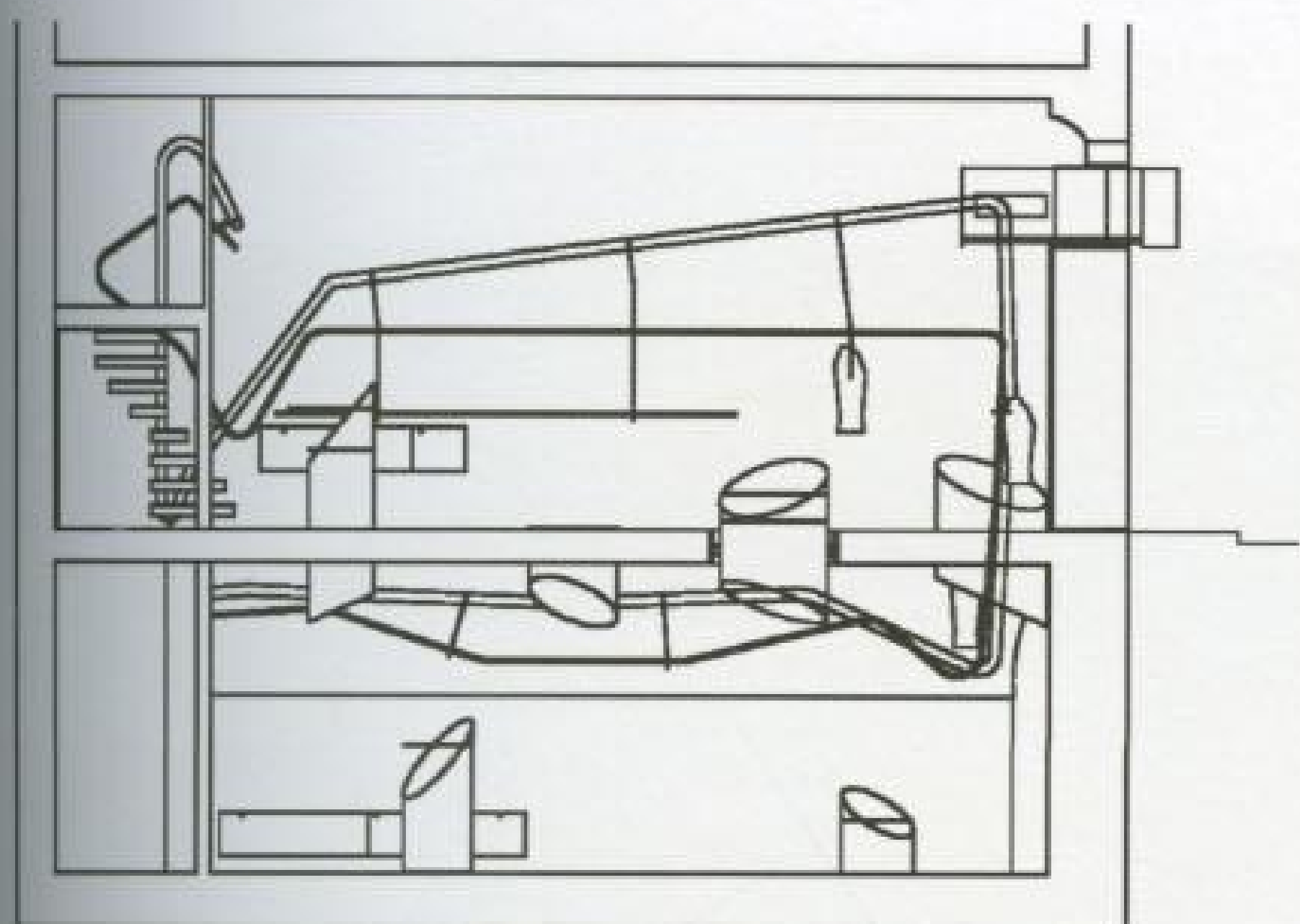
Ground floor



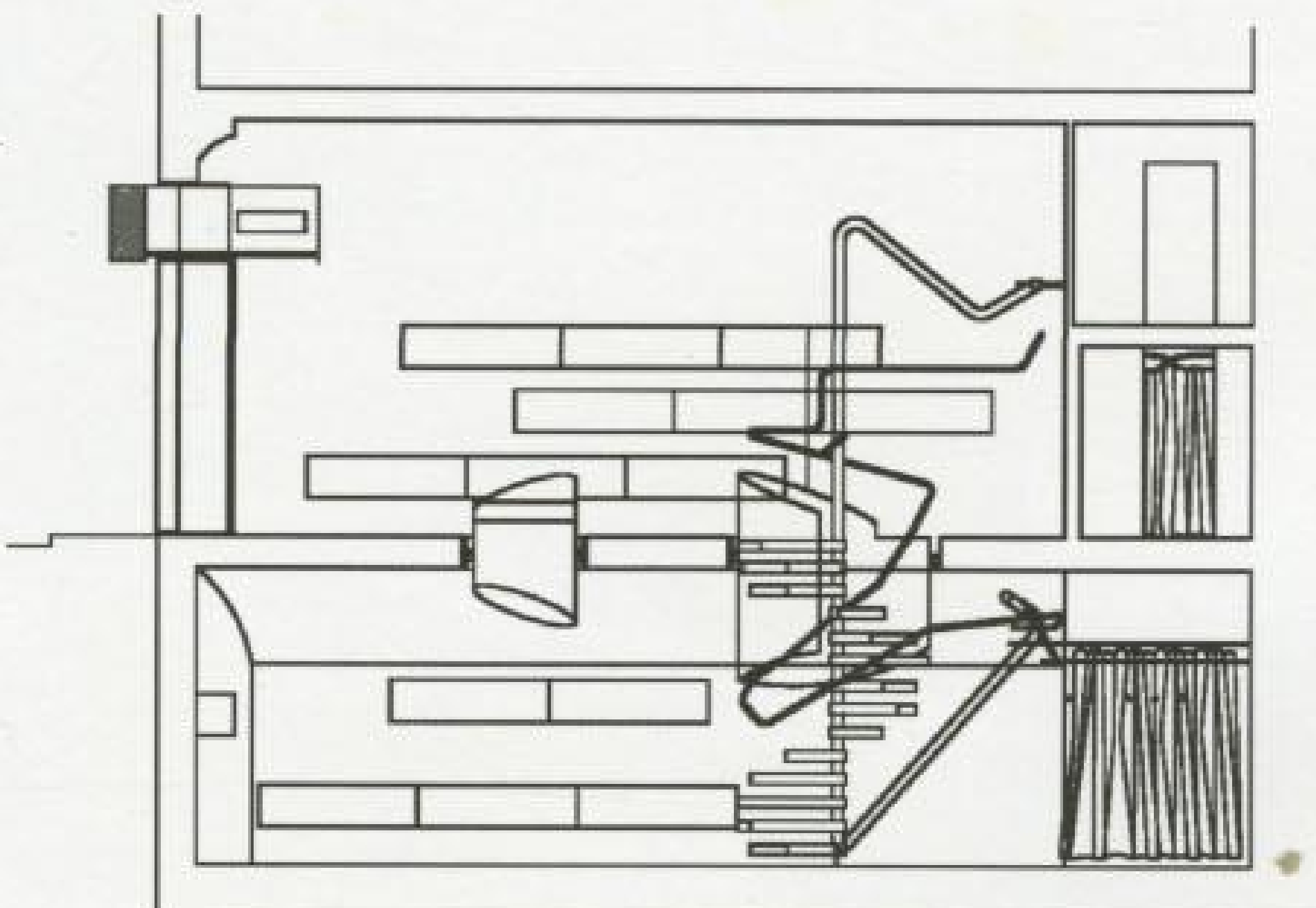
Basement





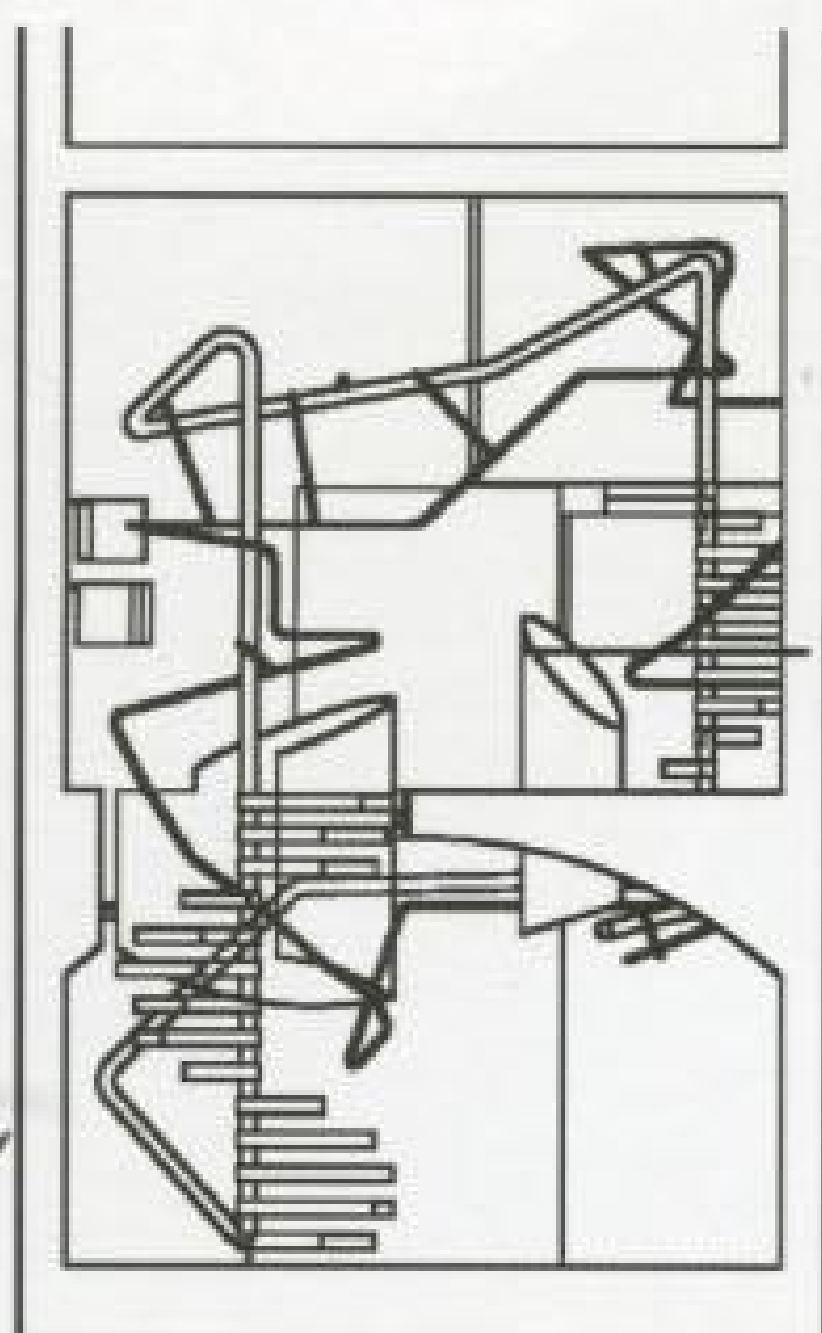


Longitudinal section of light fixture

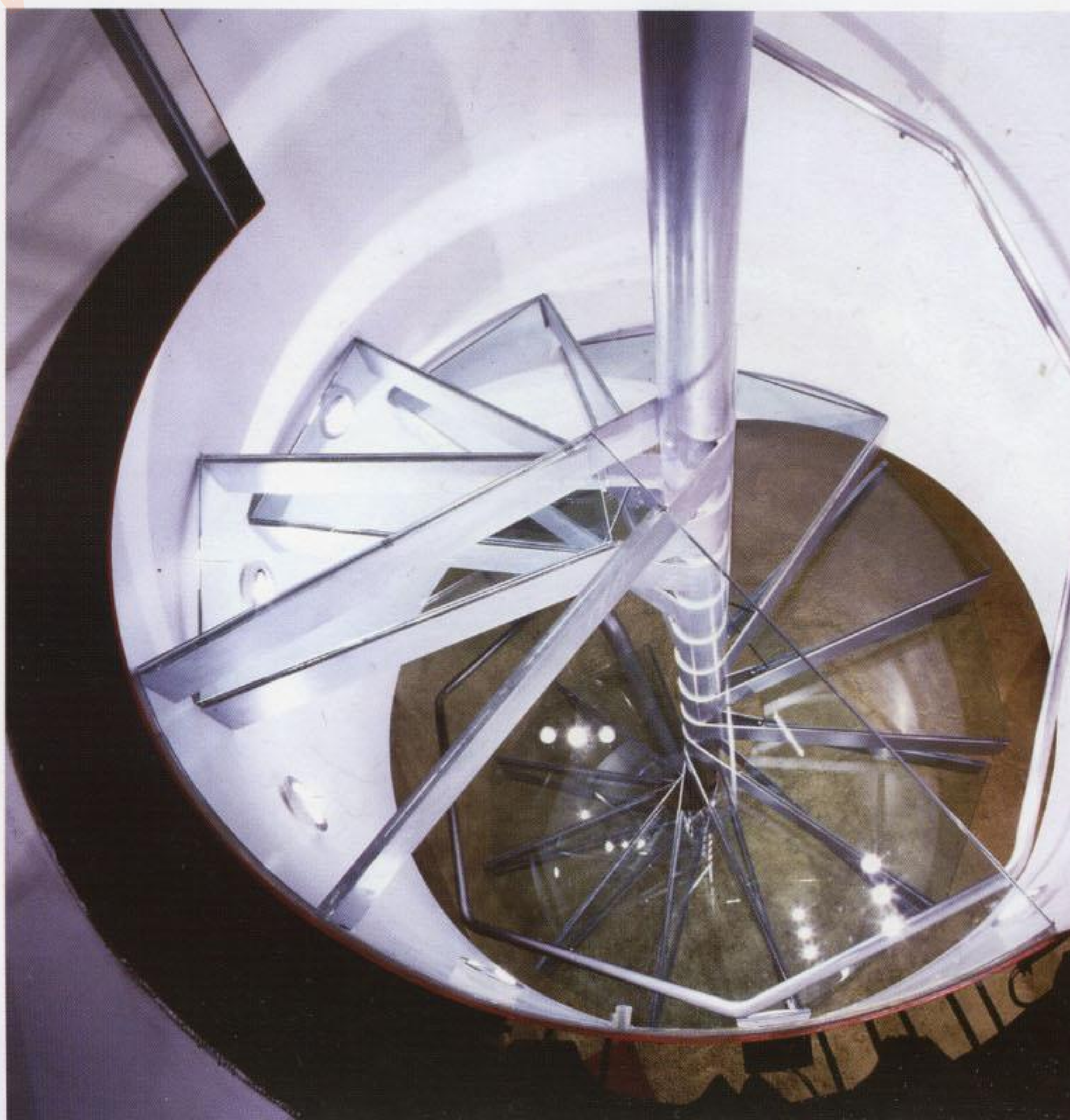


Longitudinal section through the stairs to the basement

Cross section through the stairs to the basement



The color for the basement was chosen with a view to putting the rustic texture of the walls to use, bringing out its qualities by giving it a sheen.



LOT - EK

Boon

Seoul, Korea

Photographs: Kyuntae Kim

The clients, owners of the largest fashion franchiser in South Korea, had a view to creating a shop on a par with the large fashion houses in Tokyo and Hong Kong. The site chosen to fulfill this ideal was a 10,000-square-foot sportswear store in need of reform.

Light was a scarce commodity in this long, narrow, nearly windowless space, so an ingenious lighting system became central to the design. A floating wall system that would define the interior layout, while at the same time provide lighting, was engineered. This system consisted of fiberglass panels set on castors.

Each of these panels is backlit with five fluorescent tubes affixed to a steel pipe structure. Since raw fluorescent light can be quite harsh, the fiberglass panels are tinted at the base to provide a filter. Or, alternately, gels in varying colors are simply wrapped around the tubes, offering a highly versatile system for changing the look of the interior at will.

The wall panels, being set on castors, do not meet either the floor or ceiling, thereby concealing or exposing the structural systems and heating ducts for a more warehouse-like look.

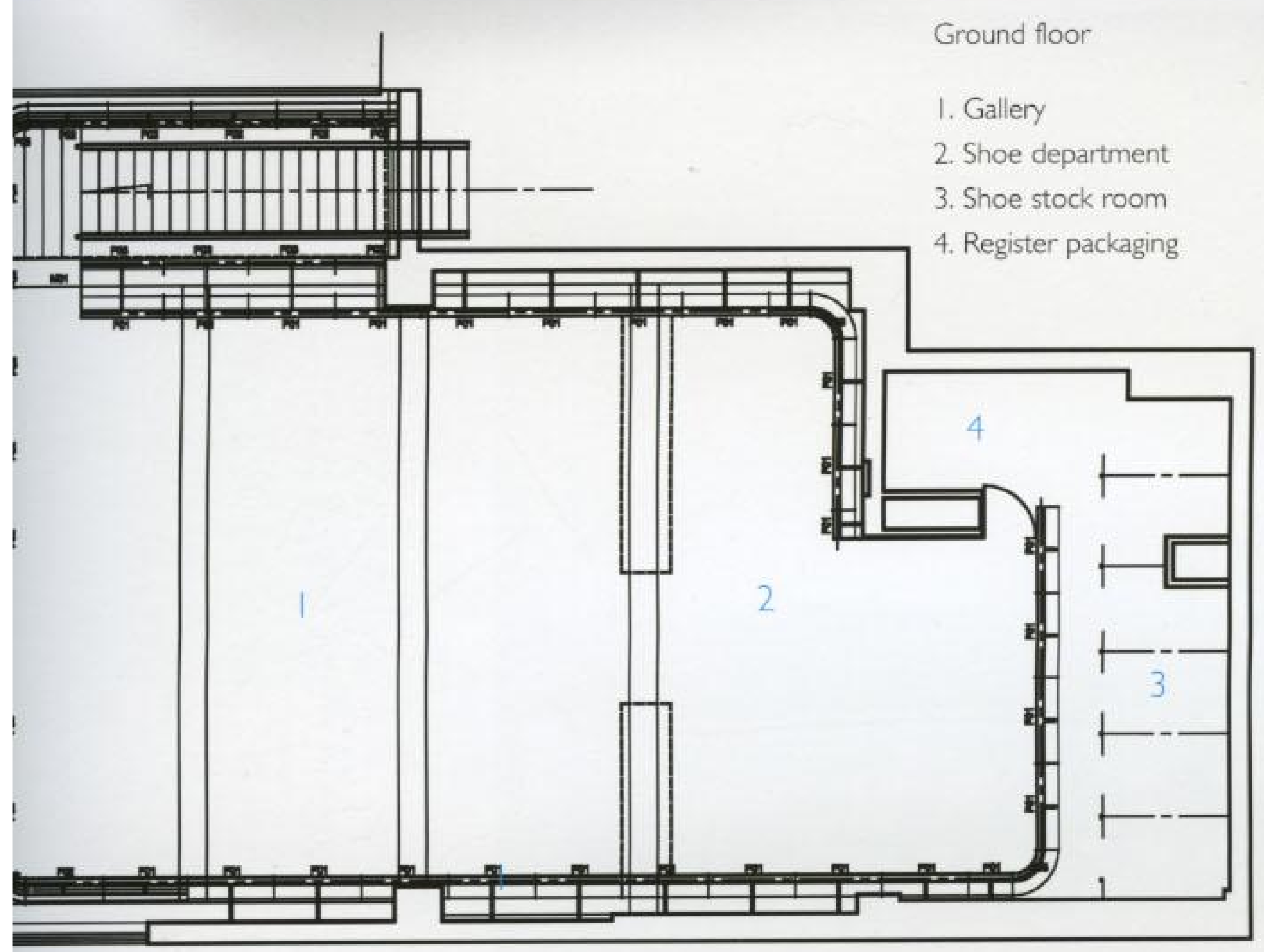
This specialized lighting system, however, was not entirely suitable for a clothing store, where it is imperative that customers get a good look at the merchandise. To meet this end, halogen PAR lamps were installed in the ceiling and can be directed to spotlight mannequins and displays.

As for the space itself, the existing interior had been entirely clad in sheet-rock and, after punching holes in this bland outer layer, the designers found an attractive concrete structure beneath. Subsequent work involved exposing the concrete walls, floor and ceiling in order to give the space a more untreated, raw look and feel.



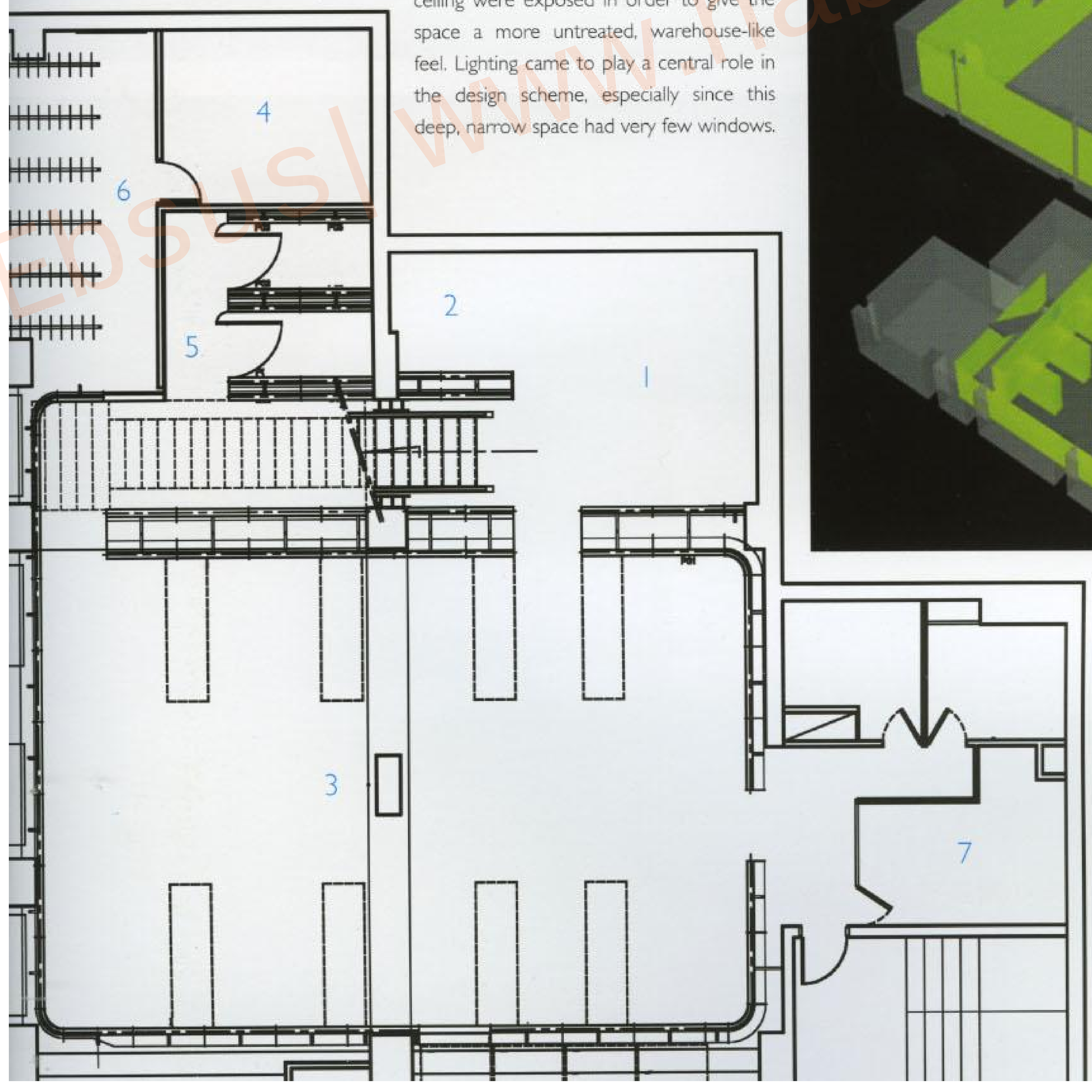




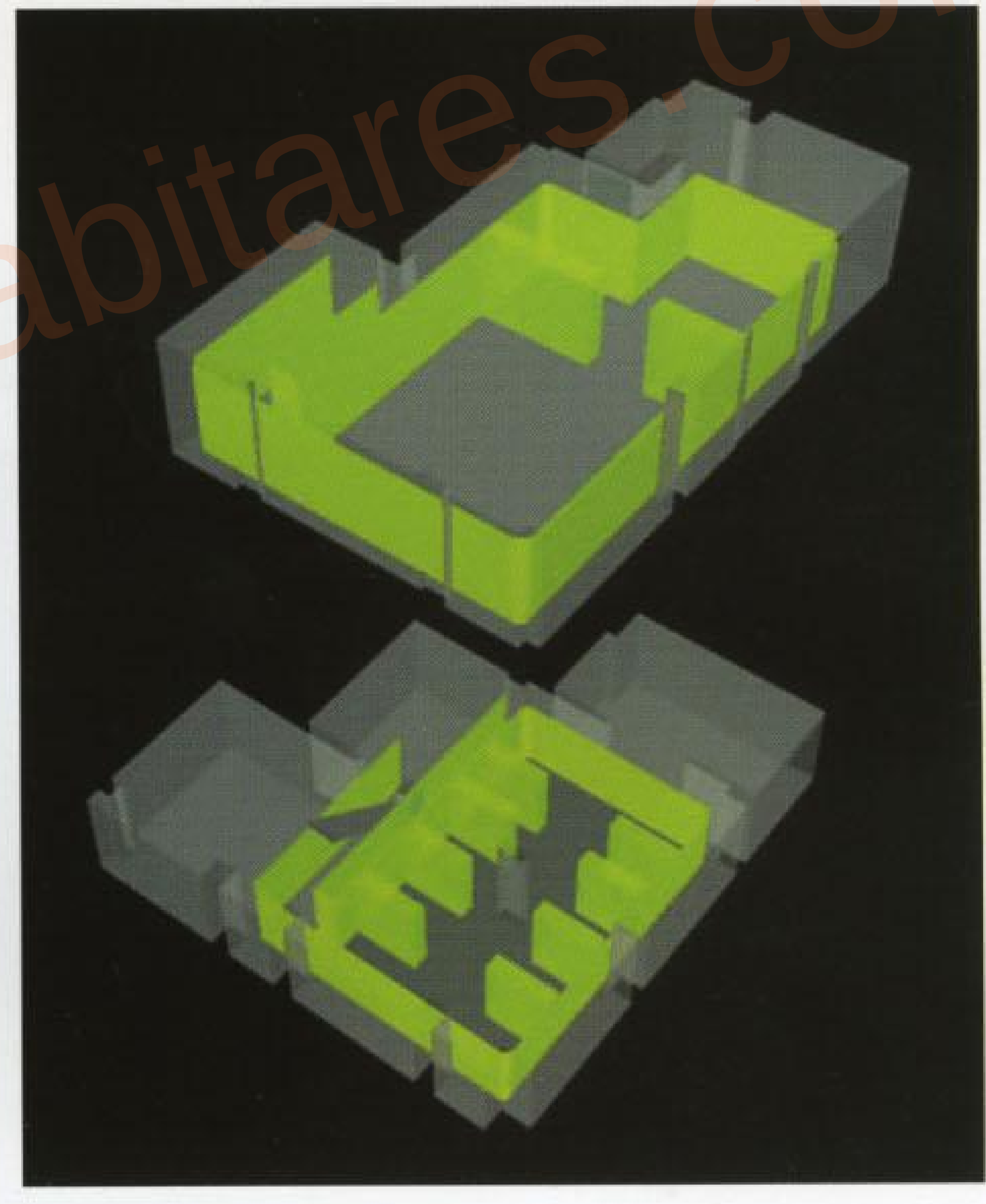


Ground floor

- 1. Gallery
- 2. Shoe department
- 3. Shoe stock room
- 4. Register packaging



The existing interior had been entirely clad in sheet-rock and, after punching holes in this bland outer layer, the designers found an attractive concrete structure beneath. Subsequently, the concrete walls, floor and ceiling were exposed in order to give the space a more untreated, warehouse-like feel. Lighting came to play a central role in the design scheme, especially since this deep, narrow space had very few windows.



Basement

- 1. Lounge
- 2. Bar
- 3. Designer's collection
- 4. Utility room
- 5. Fitting room
- 6. Clothing stockroom



The flexible interior layout is determined by a series of fiber-glass panels, each backlit with five fluorescent tubes affixed to steel pipe frames. These panels can be easily moved and do not meet either the floor or ceiling, as they are mounted on castors. These panels alternately reveal and conceal heating ducts and structural elements as desired, and comprise a backdrop and support for clothing displays.













Pascual Vilaplana Associats

Monkey Bizz

Barcelona, Spain

Photographs: Jordi Canosa

Monkey Bizz is a children's clothing store with products imported from places as remote as Austria, Japan and South Africa. A huge chalkboard and a life-sized paper giraffe, which is lit from within, greet visitors at the entrance to the shop, where a linear layout culminizes at the back in a play area for the smallest kids.

The basis of the design scheme is a black box onto which the ceilings and display elements have been superimposed. White panels in varying sizes make up the hung ceilings, where a combination of fluorescent tubes and PARI 30 spotlighting have been affixed.

Entering the shop, on the right, is a large green wall bearing sealed oak shelves. This wall guides visitors toward the back, where a series of colored metacrilate cubes comprise the space in a dynamic layout.

The wall to the left has been painted white and is lined with wooden boxes in varying sizes where clothes and toys can be displayed. Either color or shape, but never the combination of the two, define the dynamics of each space.

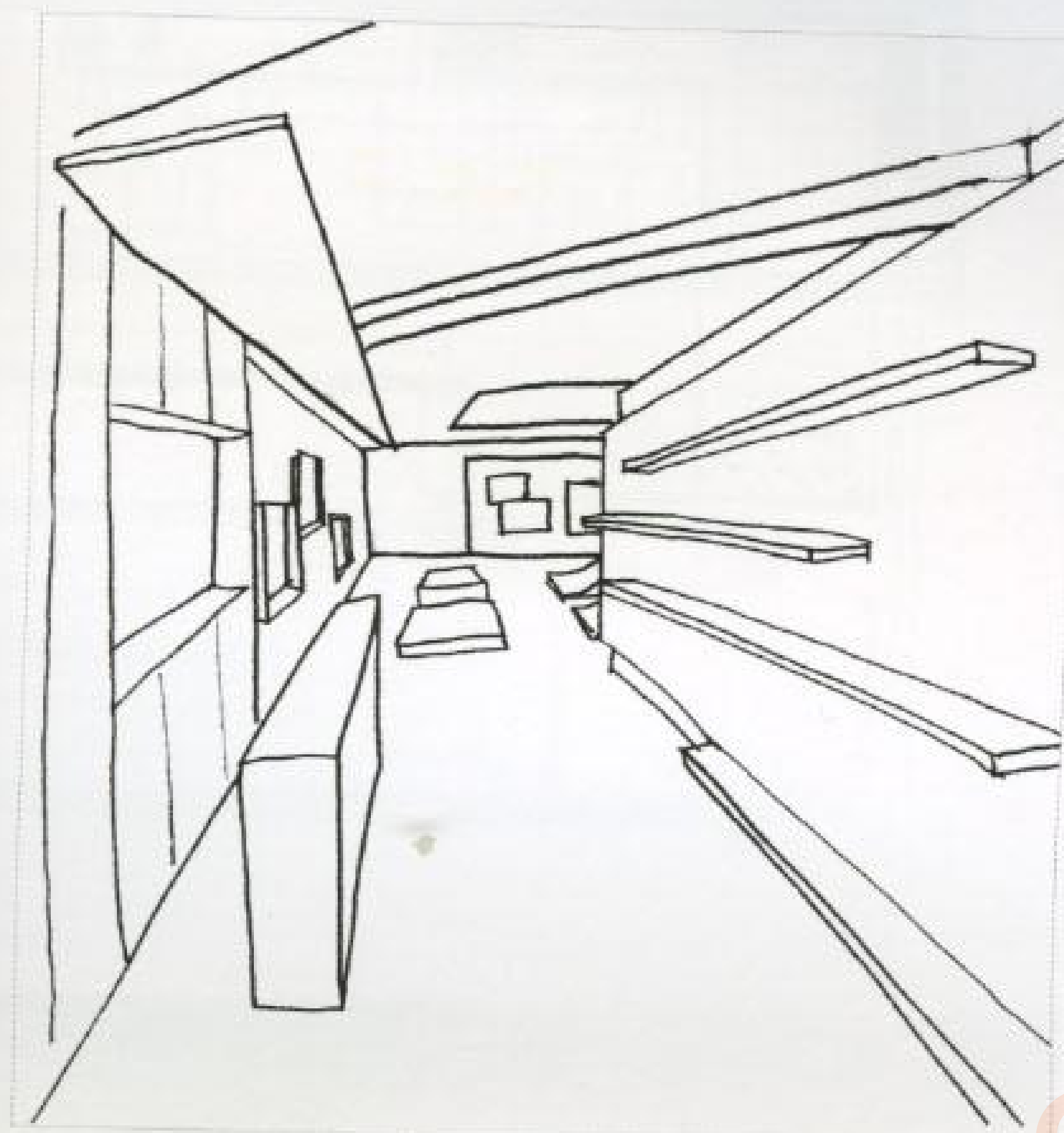
At the back is the "play kids" space, where children can try on clothes in wooden volumes hung from ropes, or where they can let their imagination run free while playing.

The architecture from this project has not strayed from the graphic image, but rather has been joined in one unified concept via the chalkboard. In short, the end goal has been a place for children, but where the comfort of their adult chaperones has not been forgotten, while ensuring a good display space for the product and a versatile layout.





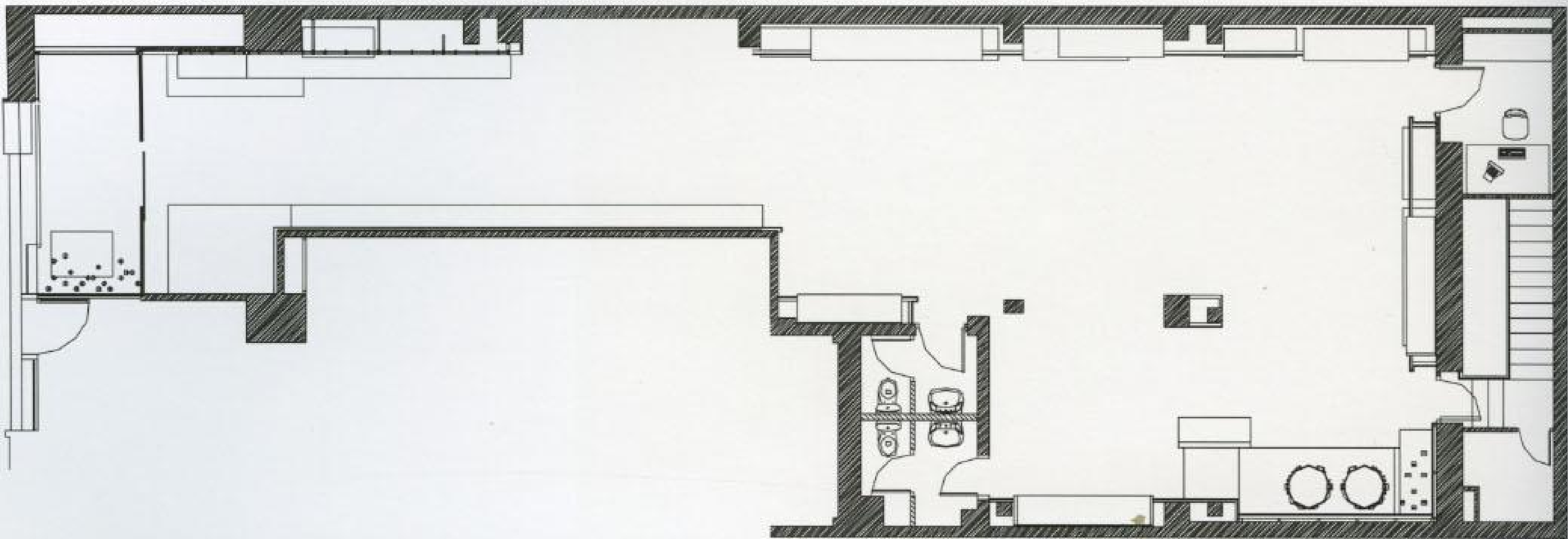




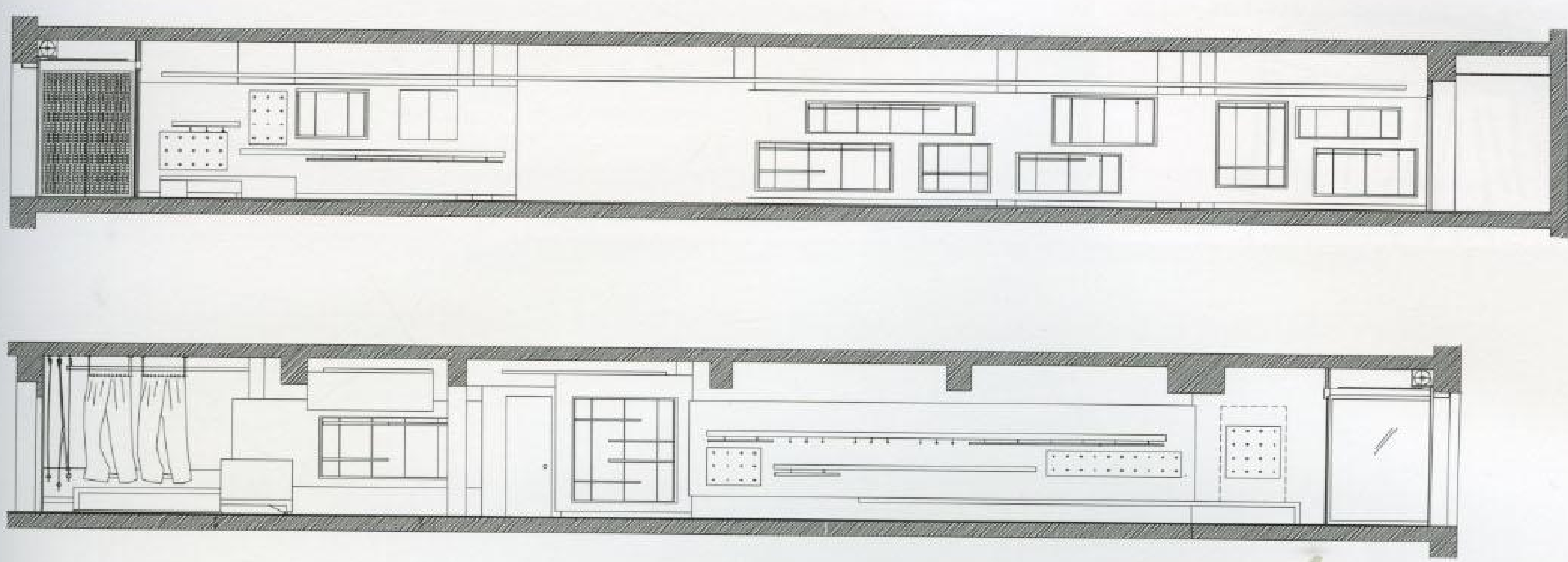
A life-sized, interior-lit giraffe presides over the entrance to this children's clothing and toy shop. The interior is like a huge play space where not a single detail has been overlooked.



Ground plan

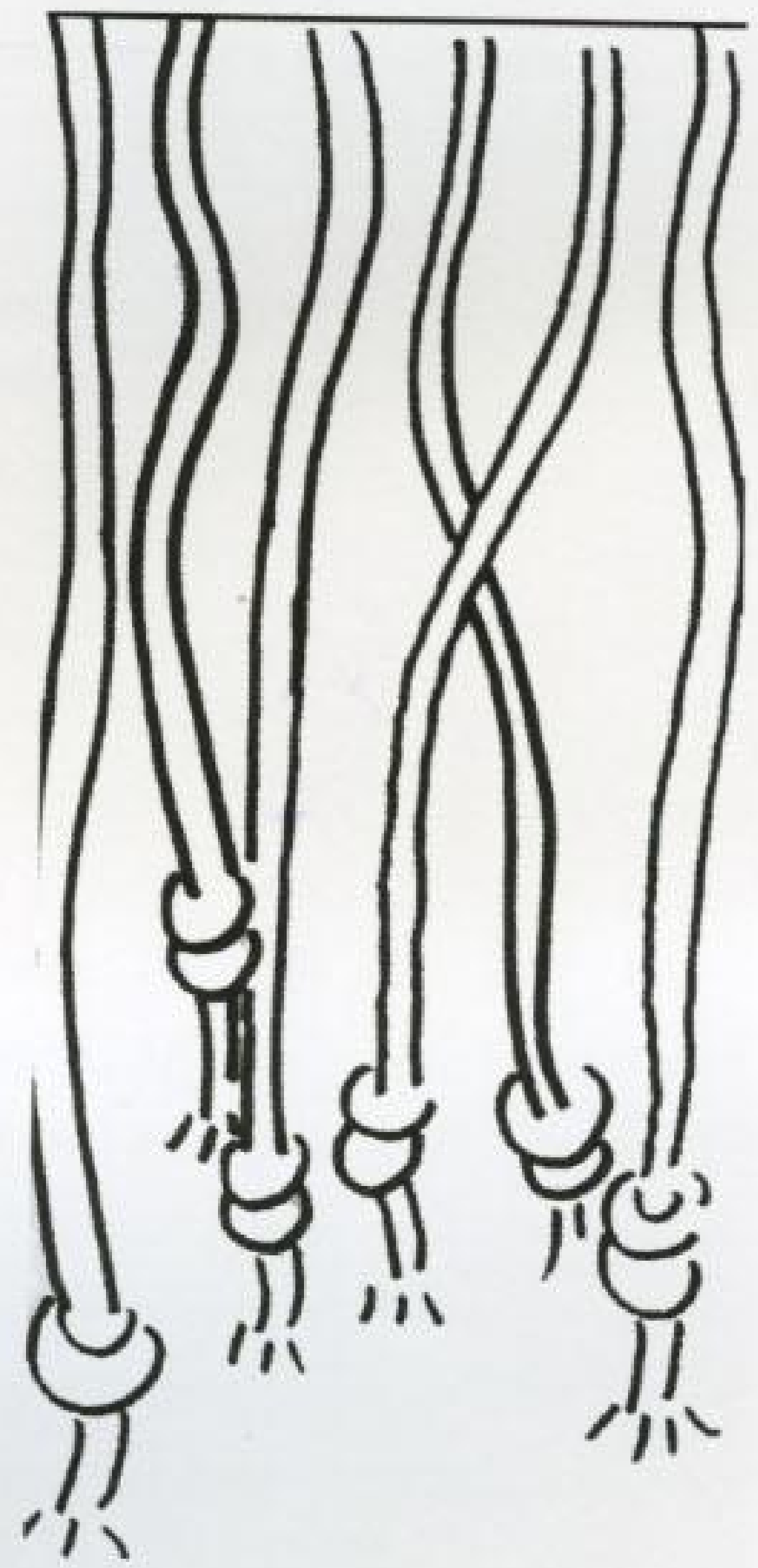
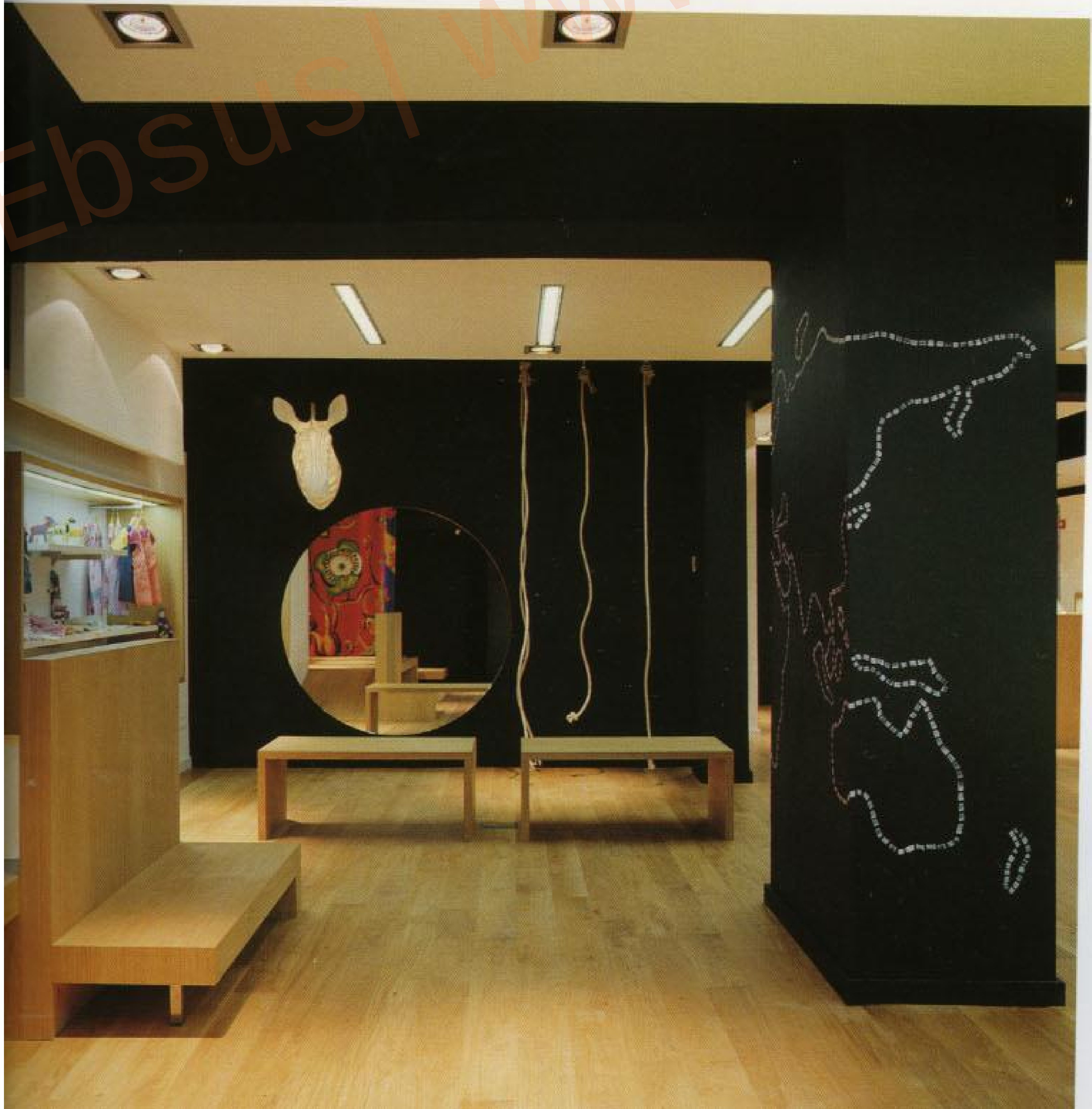


Longitudinal sections



Of special mention among the materials used is the flooring and the sealed oak wood drawers, the chalkboard paint and the colored metacrilate cubes with built-in lighting.





Asymptote Architecture

Carlos Miele Flagship Store

New York, USA

Photographs: Paul Warchol, courtesy of Carlos Miele

Asymptote's design for the new Manhattan flagship for fashion designer Carlos Miele celebrates Miele's unique perspective and aesthetic attitude toward design in his native country, Brazil. The design and architecture of the store embraces a culture that champions modern aesthetics while being steeped in traditional cultural rituals and aesthetics. These aspects found in Miele's own work were the inspiration for the environment which is at once a hybrid of both a shopping environment as it is a sophisticated and sculpted backdrop on which to display. The overall atmosphere of the space is shaped as much by the exuberant vivacity of Brazilian culture as it is by the coolness and precision afforded by new technological means of fabrication, reflected in both the clothes and architectural elements. This contemporary setting of seemingly disparate but not irreconcilable opposites influences and sets the stage for the presentation of Miele's oeuvre, creating a compelling spatial and visual experience.

Asymptote's design for the Carlos Miele Flagship was decidedly conceived of as a bright open space utilizing a neutral palette of white and shades of pale green/ green blue and gray all serving to foreground Miele's colorful clothing design. The interior space consists of two tone high gloss epoxy flooring with imbedded neon and halogen lighting set beneath tempered glass rings. The curved formed steel hanging displays that are cantilevered from the walls sit above lacquered bent plywood display units below. At the storefront window display areas as well as the circular change-room environment are backlit illuminated floor and walls using 3M diffusion film, plexiglas and fluorescent lighting. The ceiling which is a contoured surface is formed from a high-gloss stretched pvc based material produced by Barrisol. For both the design and fabrication of the curved forms and surfaces in the store computer generated drawings and digital procedures were instrumental. Additionally, there are two 'Asymptote' video installations featuring digital art have been integrated into the architecture of the store. Each piece celebrating an aspect of body and spatiality. These works are extensions of Asymptote's art projects recently included in Documenta XI and the Venice Biennale.



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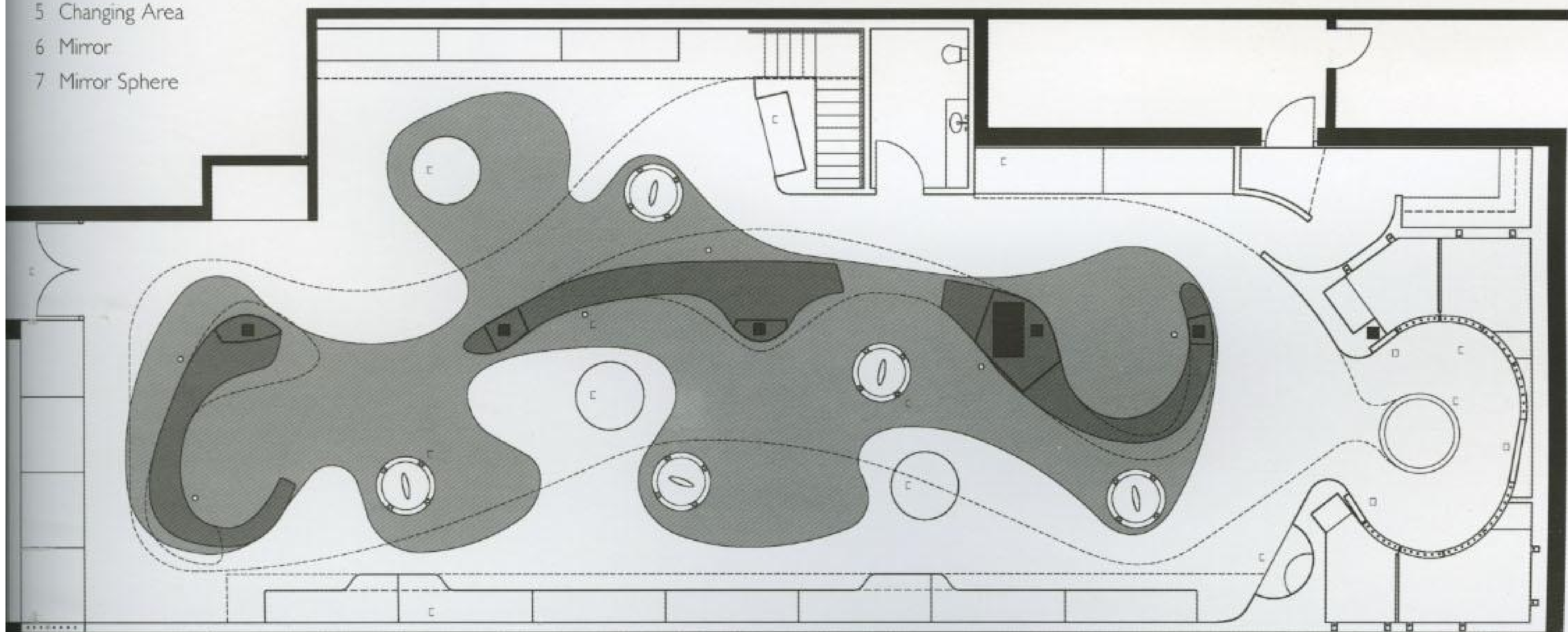




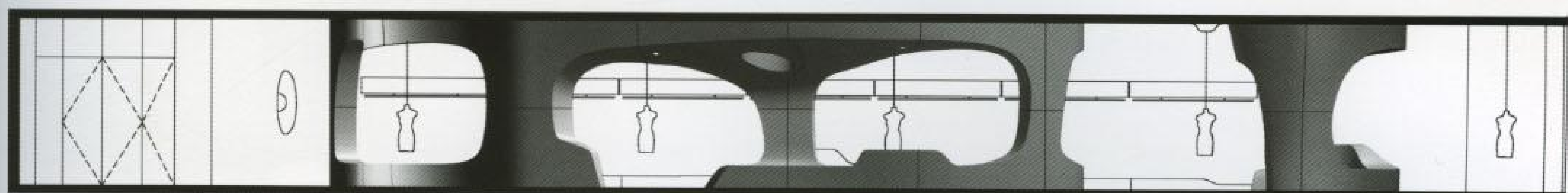
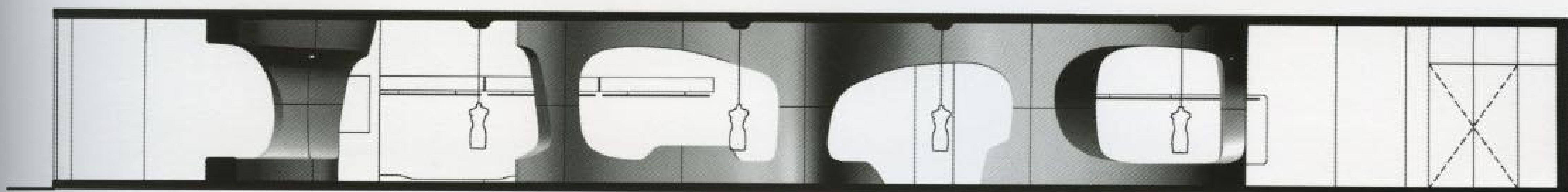


The architectural environment is a spatial narrative, centered primarily on an abstracted reading of what constitutes brazilian culture, landscape and architecture, while also being a contemporary manhattan experience situated in what is now the quickly transforming meat market district of West 14th Street.

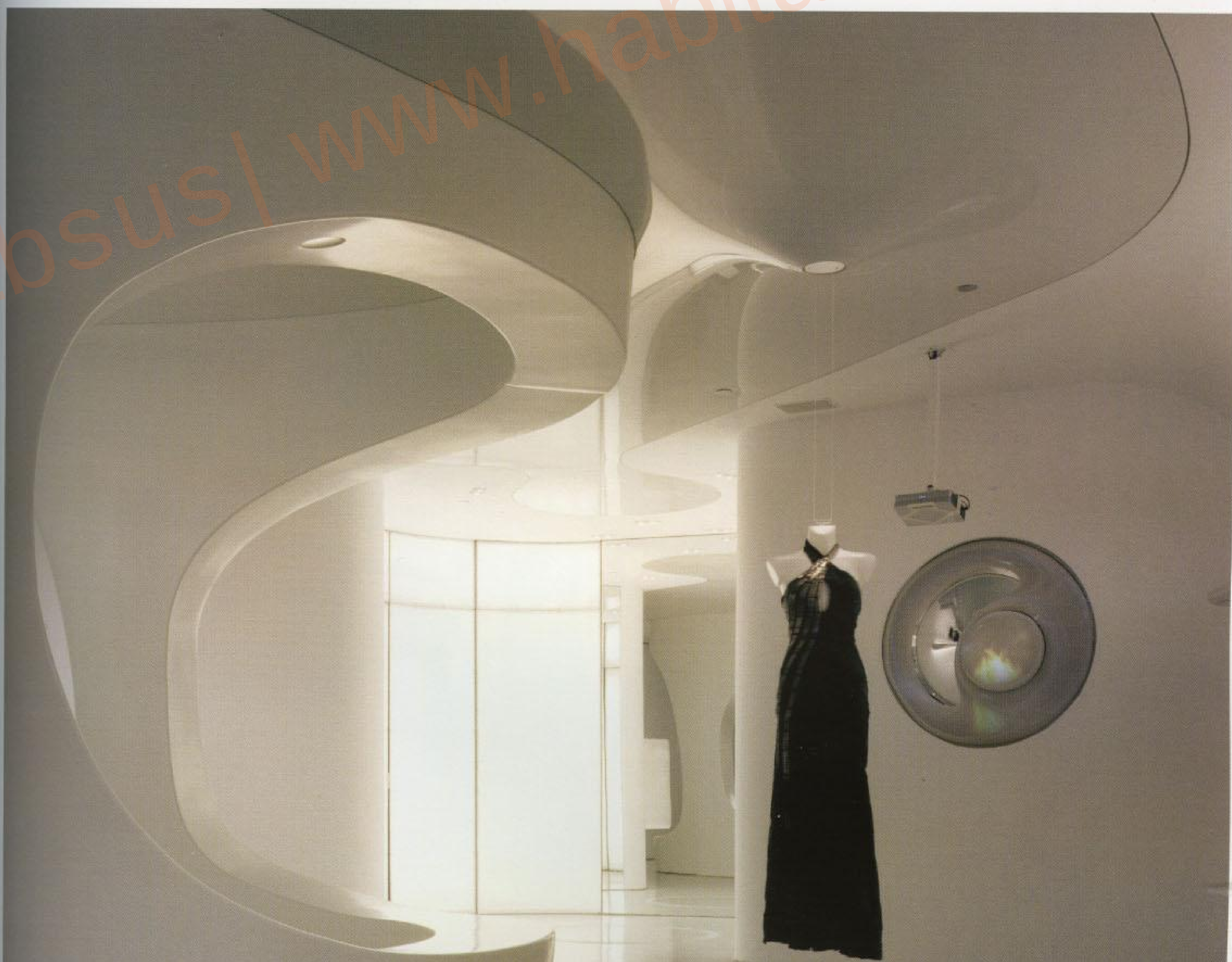
- 1 West 14th Street
- 2 Entry
- 3 Display Area
- 4 Altar
- 5 Changing Area
- 6 Mirror
- 7 Mirror Sphere



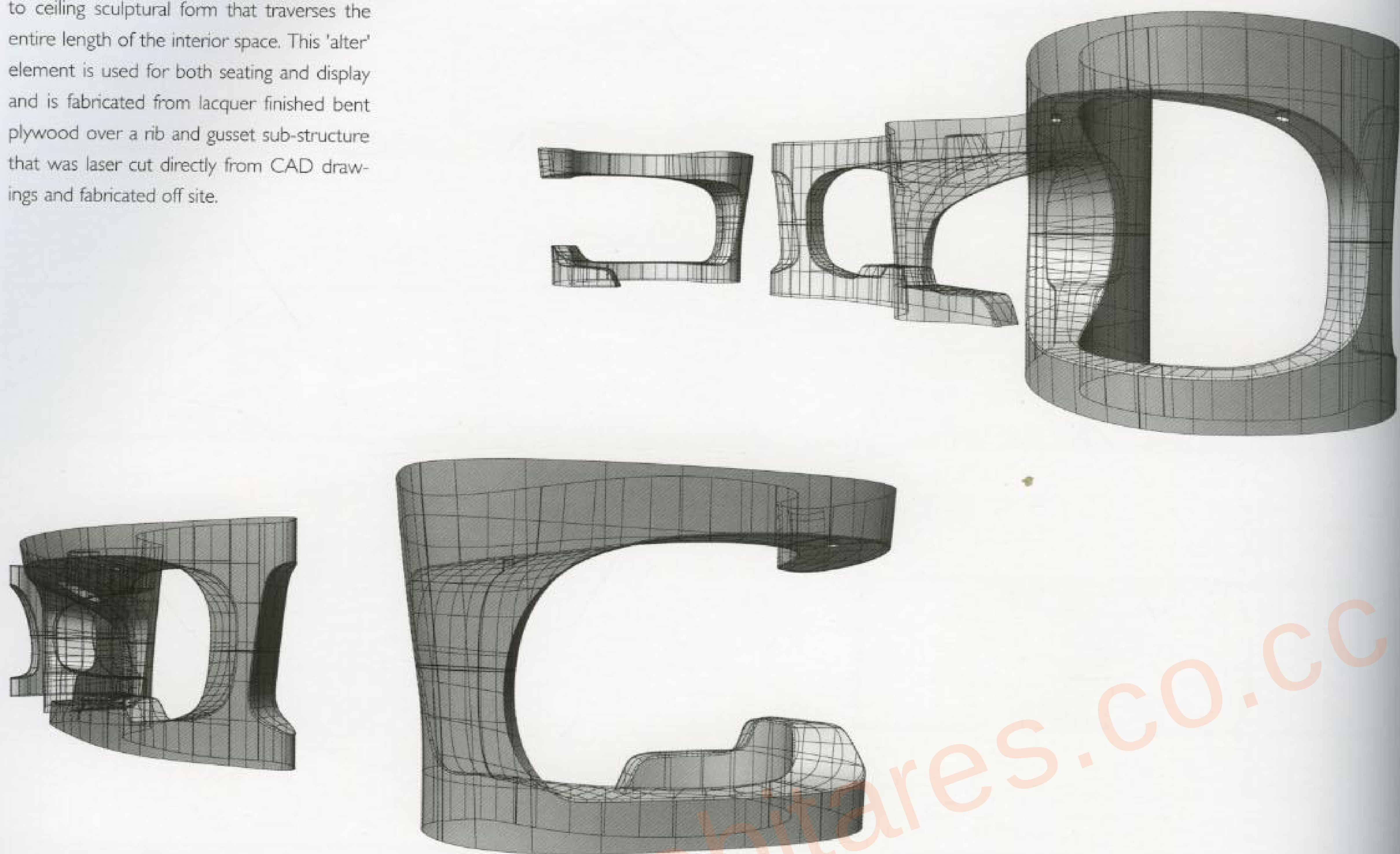


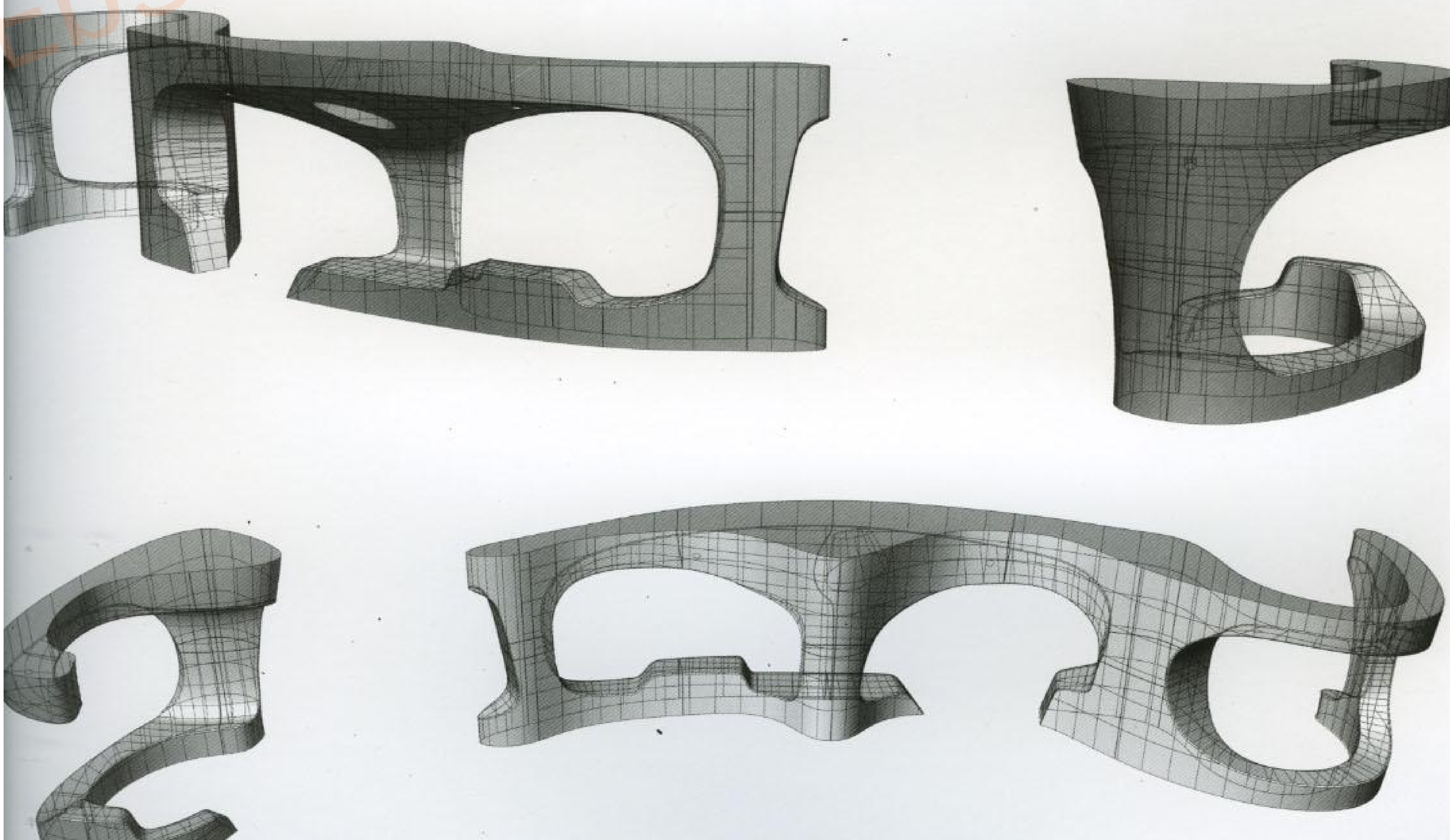


- 1 West 14th Street
- 2 Entry
- 3 Display Area
- 4 Altar
- 5 Changing Area
- 6 Mirror
- 7 Mirror Sphere



The centerpiece of the store is a large floor to ceiling sculptural form that traverses the entire length of the interior space. This 'alter' element is used for both seating and display and is fabricated from lacquer finished bent plywood over a rib and gusset sub-structure that was laser cut directly from CAD drawings and fabricated off site.







The architecture is a 'place' for gathering, meandering and viewing all thought of as rituals which are set against a landscape that celebrates desire and the sensual.



BEHF - Architekten

Erotika Boutique Bizarre

Hamburg, Germany

Photographs: Klaus Frahm / ARTUR

The task was to alter three previously existing commercial spaces on the ground floor and basement of the building located at Reeperbahn 35, in Hamburg, into one single unified sales area. The project was generated by the requirement of visual sales zones distributed by functional separations between areas for fetish clothing, clubwear, lingerie and other articles covered by a sex-shop.

The former conceptually flimsy image that had evolved through the various earlier building operations and reform jobs was to be entirely replaced by a professionally developed stage setting.

The architectural and graphic concepts are designed to enhance the highly demanding and all-encompassing choice of products, presented by competent and helpful personnel.

In the midst of the bustle of the world-famous Reeperbahn red-light district, the shop is identifiable from a distance, making a mark that is an exterior sign of the quality inside, establishing the business' identity as a high-profile, trend-making shop.

The distribution was achieved by means of strictly dividing the interior into areas for finding the way, areas for satisfying needs, areas for experiencing, as well as areas with no clear function (galleries, lounge, and circulation areas).

The substance of the whole space was achieved by the definitive elimination of the innumerable layers of clothing and provisional decorative features, installing solid and playful hardware of a permanent, non-expiring character.

The software that puts forth the establishment's atmosphere is the choice, the personnel, the competence and an easily changeable system of graphic signs. This software holds the center stage, dominating the way the shop is perceived.

Service rooms used by the personnel remain hidden.

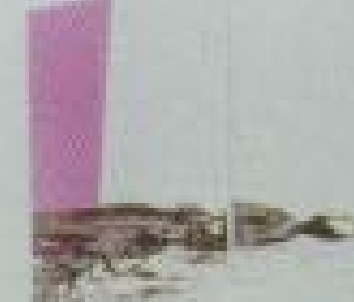




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BOUTIQUE
BIZARRE



BOUTIQUE
BIZARRE

BOUTIQUE
BIZARRE
LACK LEXUS CH. BRESSOUS



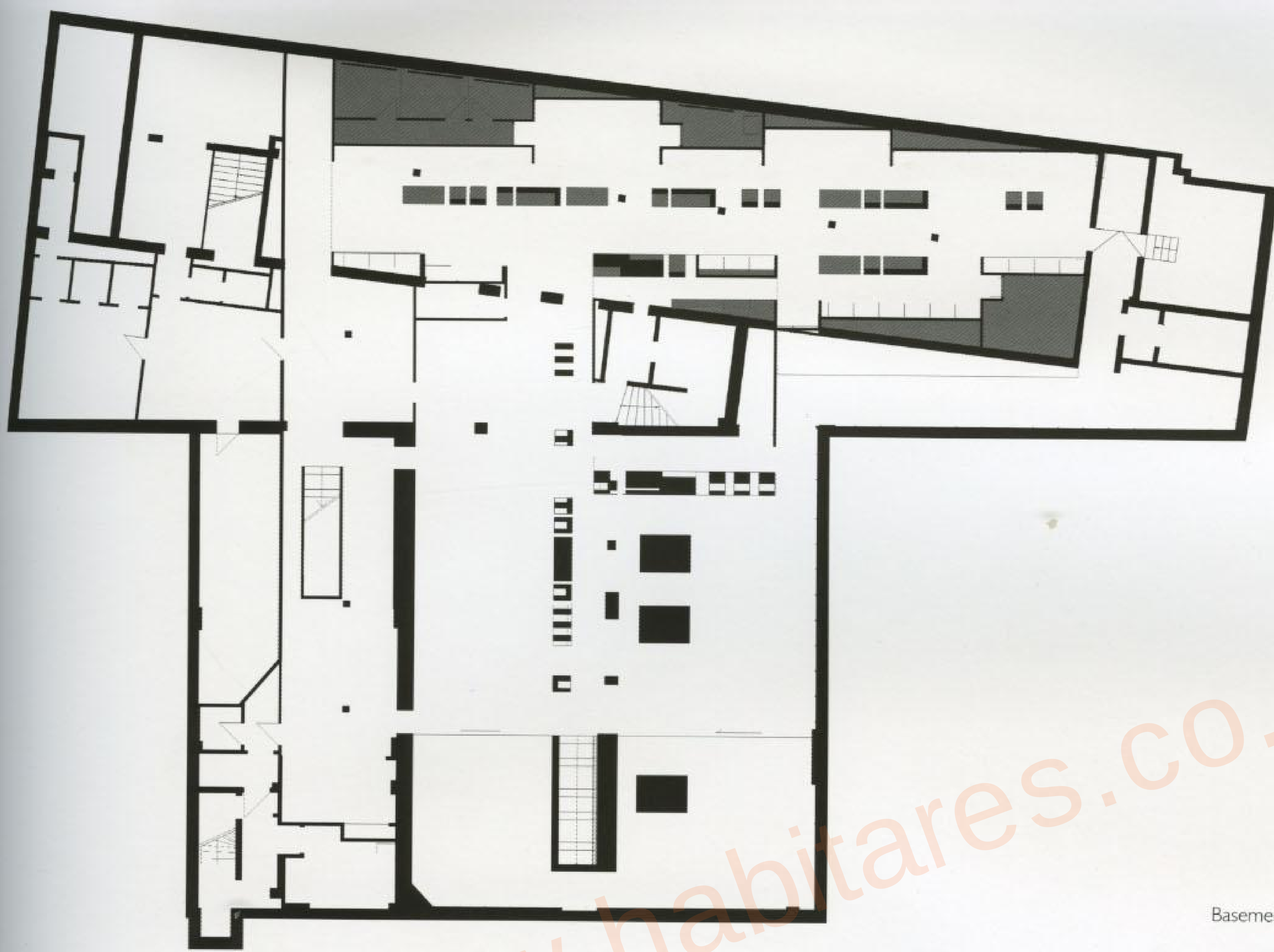
DER CLOCHA



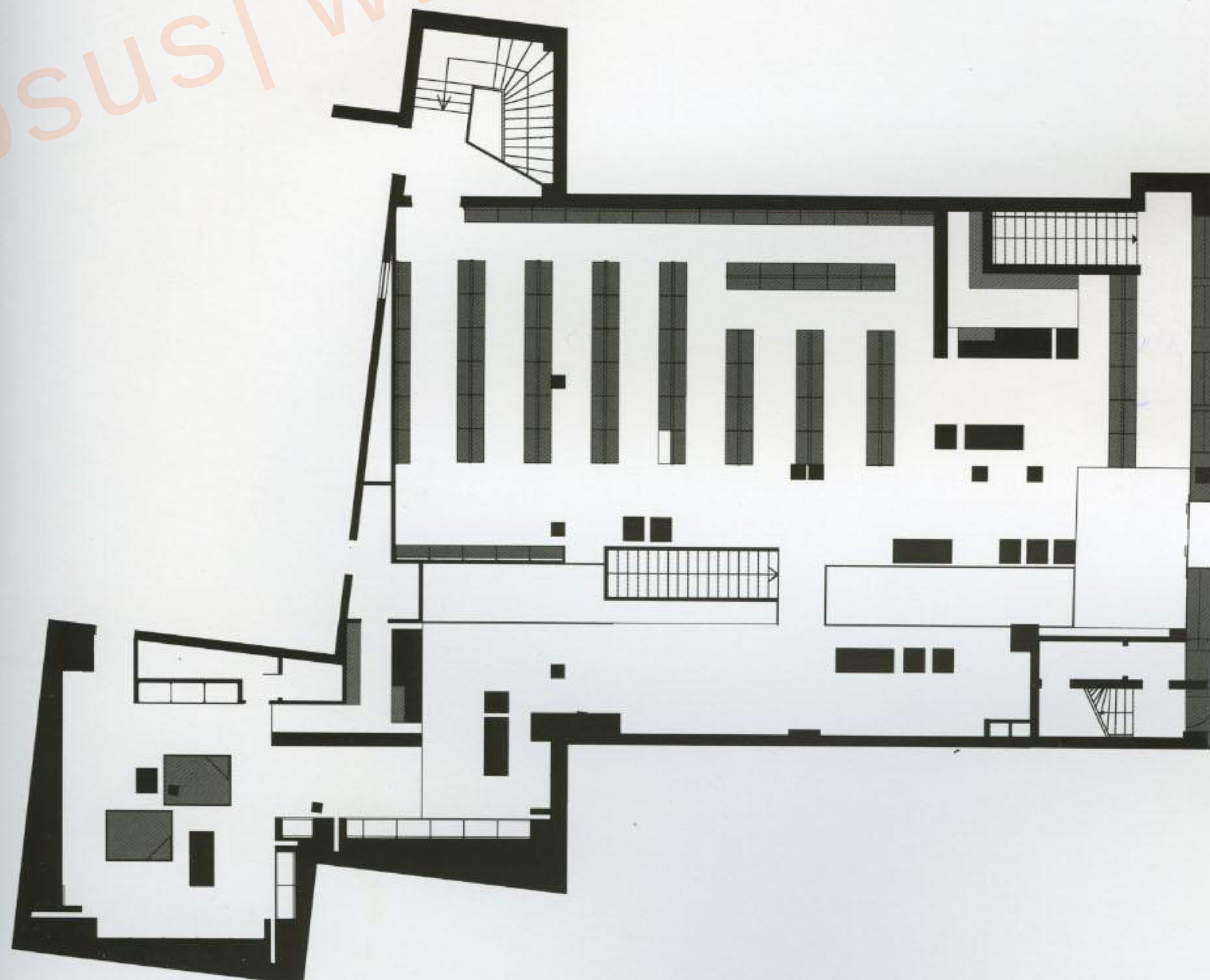


The lighting has been built into various white containers, thereby creating a lantern-like effect while highlighting the products on display. Of particular interest is the large screen providing ambient lighting, com-





Basement floor plan



Ground floor plan





ADD + Manuel Bailo, Rosa Rull

Sita Murt Boutique in Mallorca Street

Barcelona, Spain

Photographs: Jordi Miralles

The Sita Murt boutique marks the sixth occasion that this particular architectural and design firm has been commissioned to design for this line of family-owned, Igualada-based knit-wear shops. This is also their fifth experiment with design within the textile-sales industry.

As is typical with shops in Barcelona's 'Ensanche' quarter, almost all of which were built around the beginning of the 20th century, the space that the clients chose for the future boutique was a very long, narrow space, with only a minimum amount of façade area facing the street.

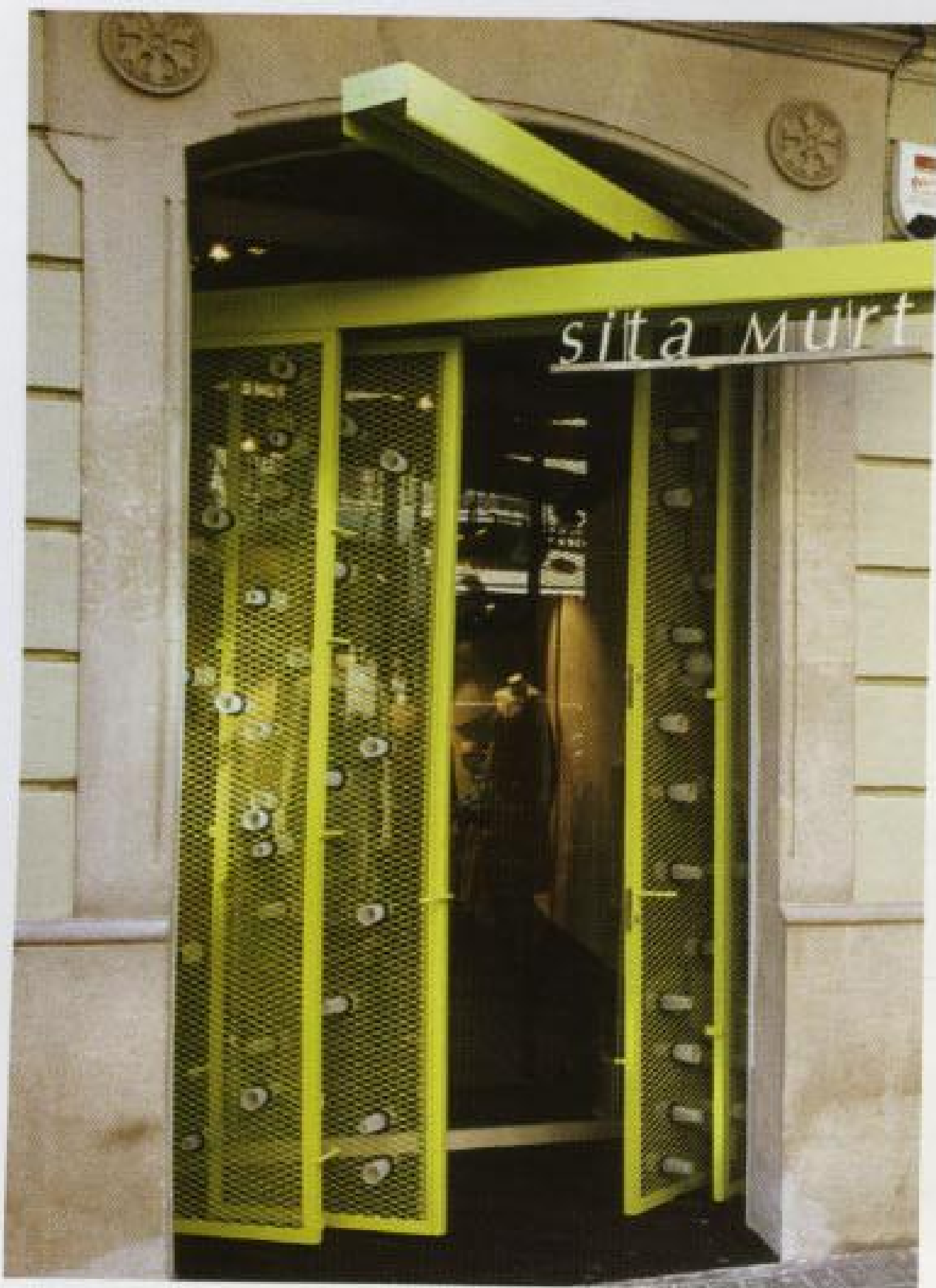
Being almost entirely devoid of space for a shop window, the entirety of the shop itself was converted into a long showcase. To meet this end the four consecutive existing rooms were unified into a single long and completely unique walkway passing through clothes and mannequins.

Standard materials were here put to new and different uses. For example, the Knauff wall covering adds a stylish touch, while uniformly concealing all of the irregularities and damage caused by damp on the old walls. This wall cladding also confers a sense of continuity from space to space.

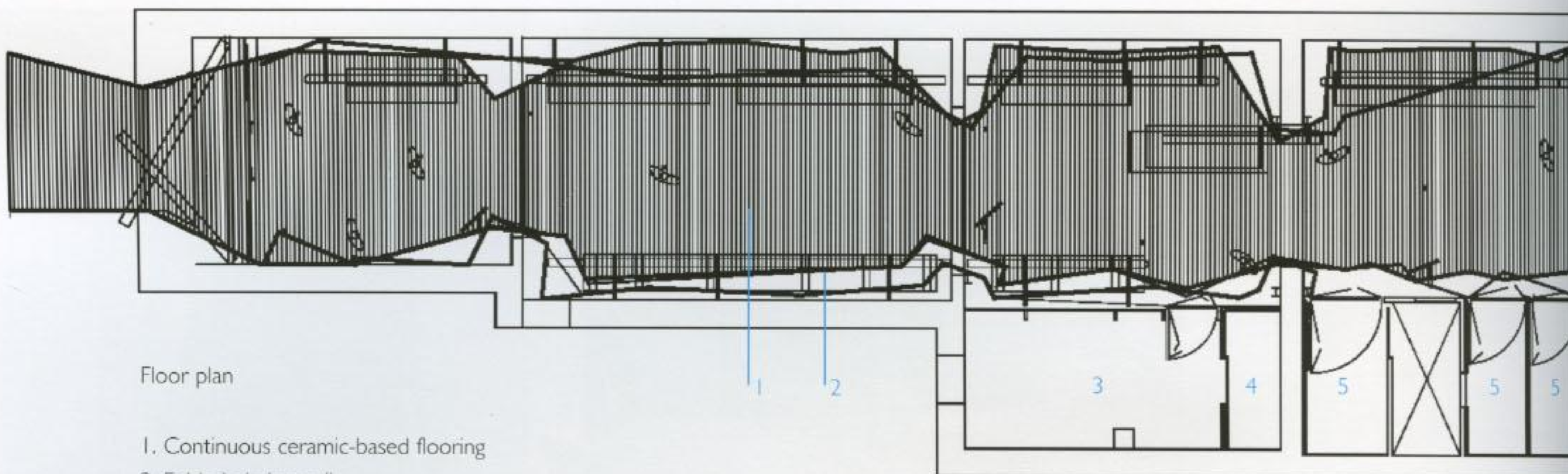
Finally, a massive mirror placed at the back of the shop not only doubles the amount of light at the end of the boutique, but also turns the space into a seemingly endless street.





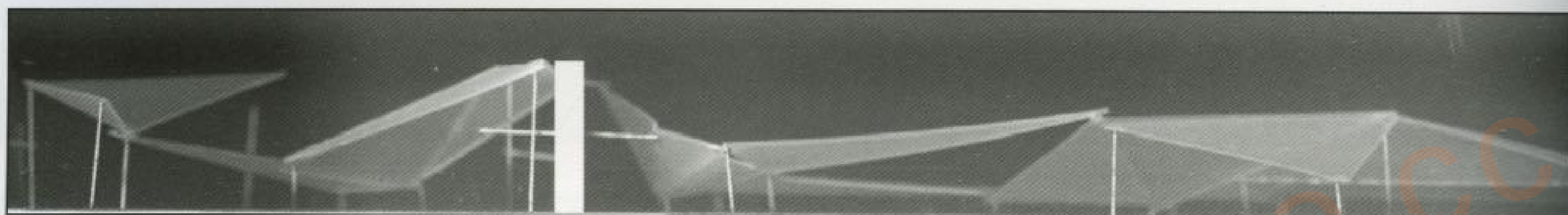


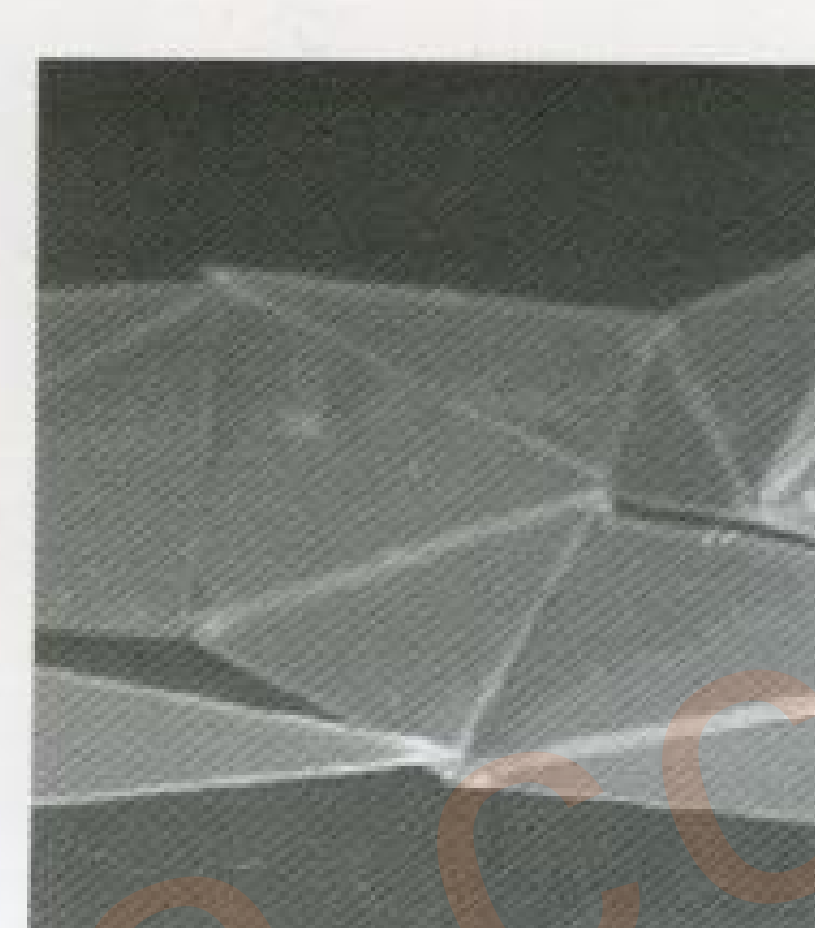
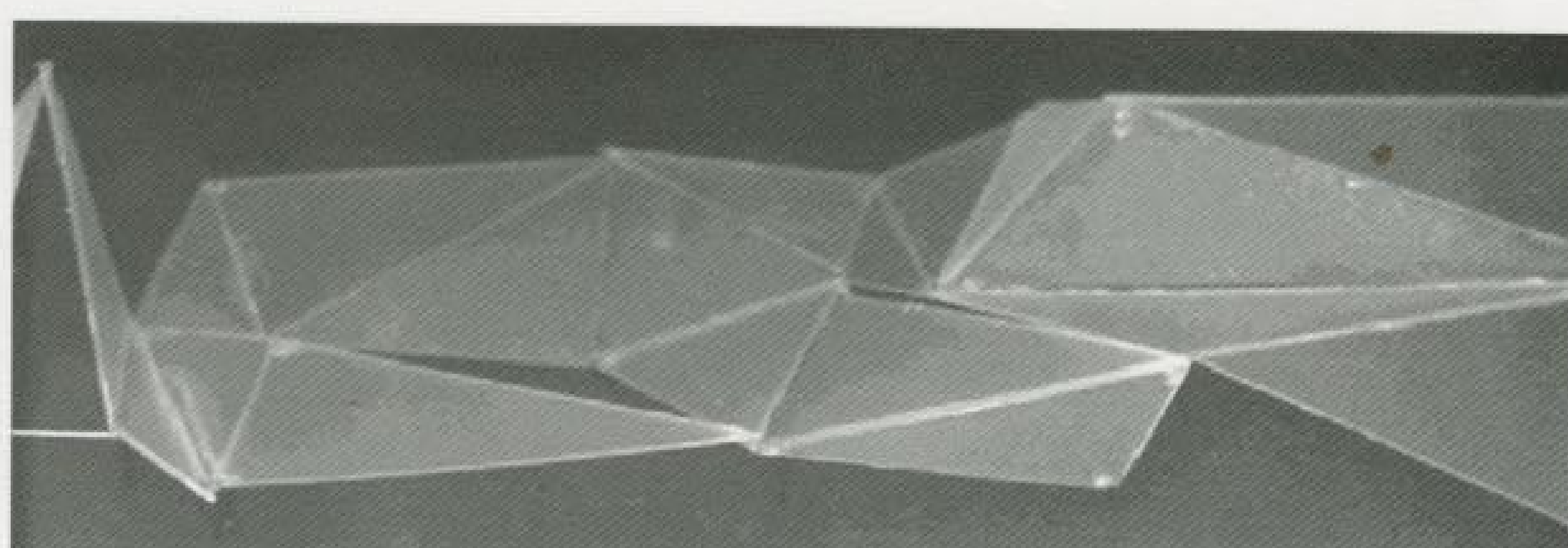
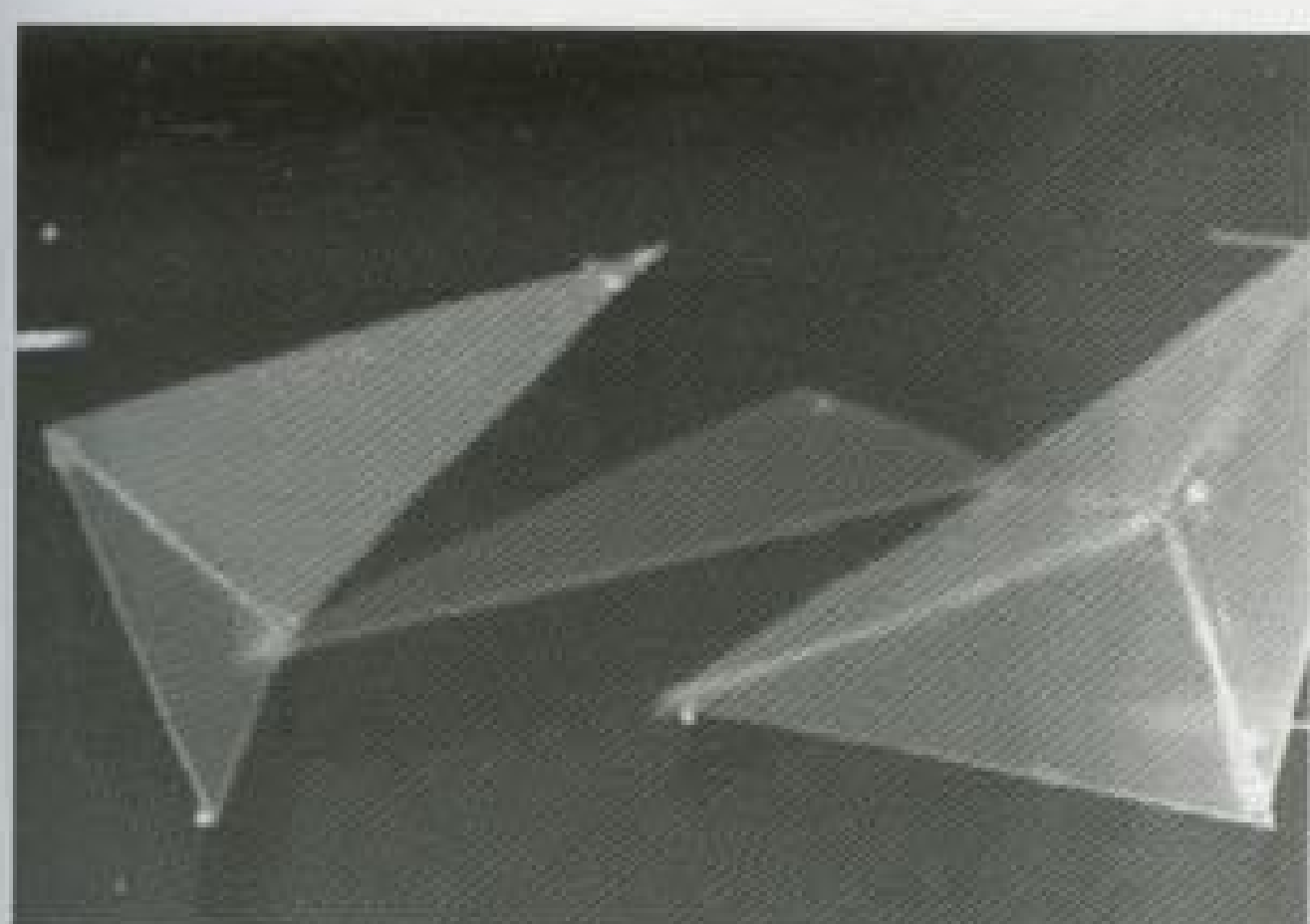




Floor plan

1. Continuous ceramic-based flooring
2. Folded pladur wall
3. Storage room
4. Toilet
5. Fitting rooms





Studio 63

Miss Sixty Tokyo

Tokyo, Japan

Photographs: Seishi Maeda

Welcome to the world of Miss Sixty. Here you can find a glamorous world of fantastic scenery and an imaginary reality. An organic space designed with curved walls, sculptured counters, soft and cozy surfaces with bright colors, all made to create a reality bigger than life. A space that gives you the freedom to be who ever you would like to be. The freedom to be yourself.

This is the new concept of the "Miss Sixty" shops designed by studio 63 situated in Florence Italy. Together with the client, Vicky Hassan, the architects have tried to create a dream world inspired by the styles, designs and glamorous entertainment world of the 70's. The reference to the 70's was input by the client and evoked a profound and thorough research that was made later by the architects.

The organic forms of the furniture, the colorful bright colors with the shiny varnish, the heavy velvet drapes and the accent lighting, were all made in order to create a warm, feminine and glamorous atmosphere. An atmosphere that reinforces the miss sixty brand as a young and glamorous women's wear. The architects were mostly inspired by the graphic designs of the 70's but not only. They have challenged themselves to transform two-dimensional patterns into three-dimensional structures. Taking patterns from wallpapers and textiles and transforming it into furniture. Quoting designs by Verner Panton as well as the music and performance of David Bowie.

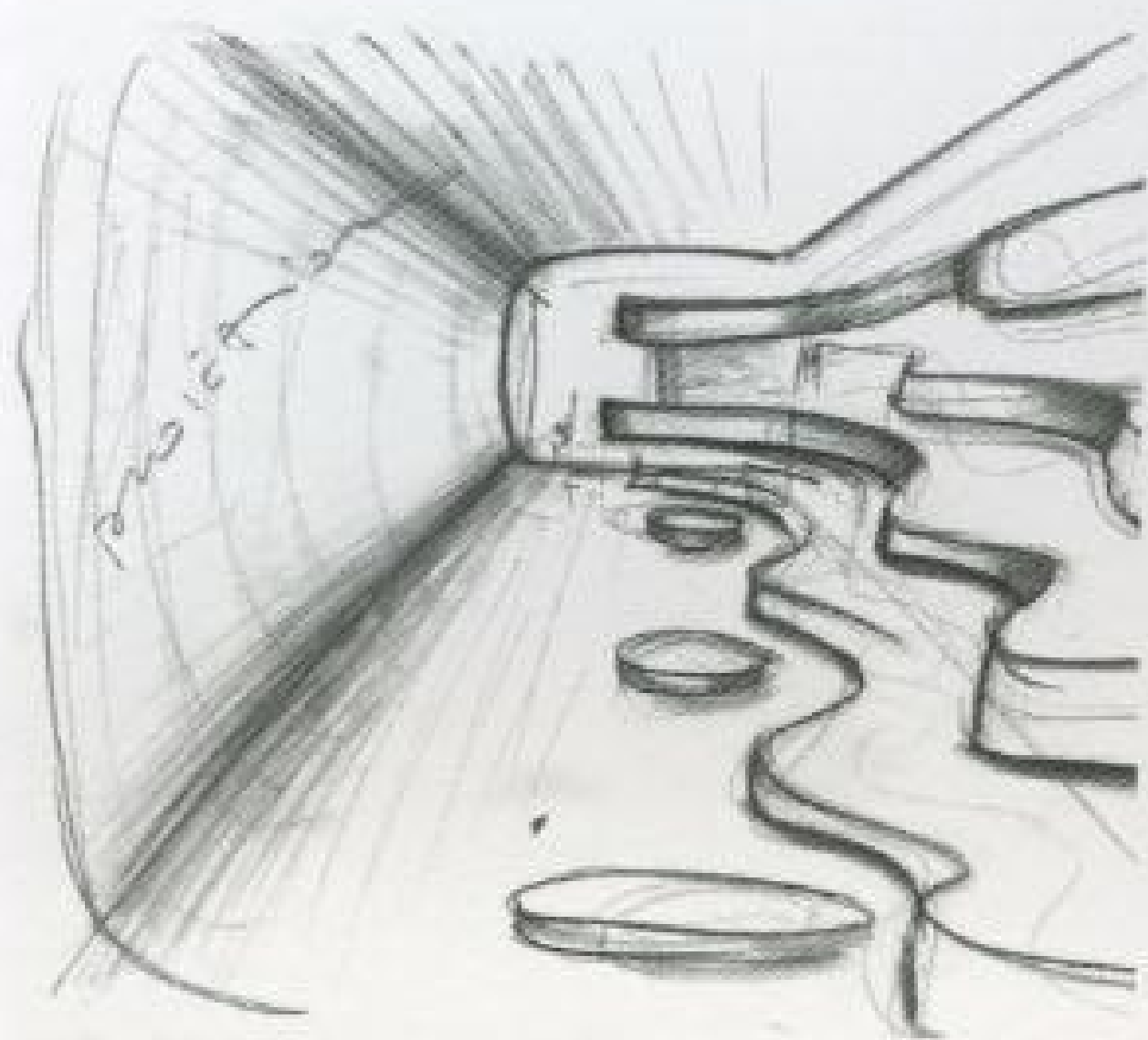
Although the concept is of a chain shop, every shop has its own characteristics related to the structure of the space and the location of the shop. Each wall of every store is thought of as a composition on its own. The contour made by the infinite line of the shelves giving even the merchandise the opportunity to become part of the design.

The miss sixty-chain shops are to be spread all over the world, From Tokyo to Los Angeles, from Berlin to Hong Kong. Using the references of the 70's reassures a widely recognizable image with an intelligent common denominator.

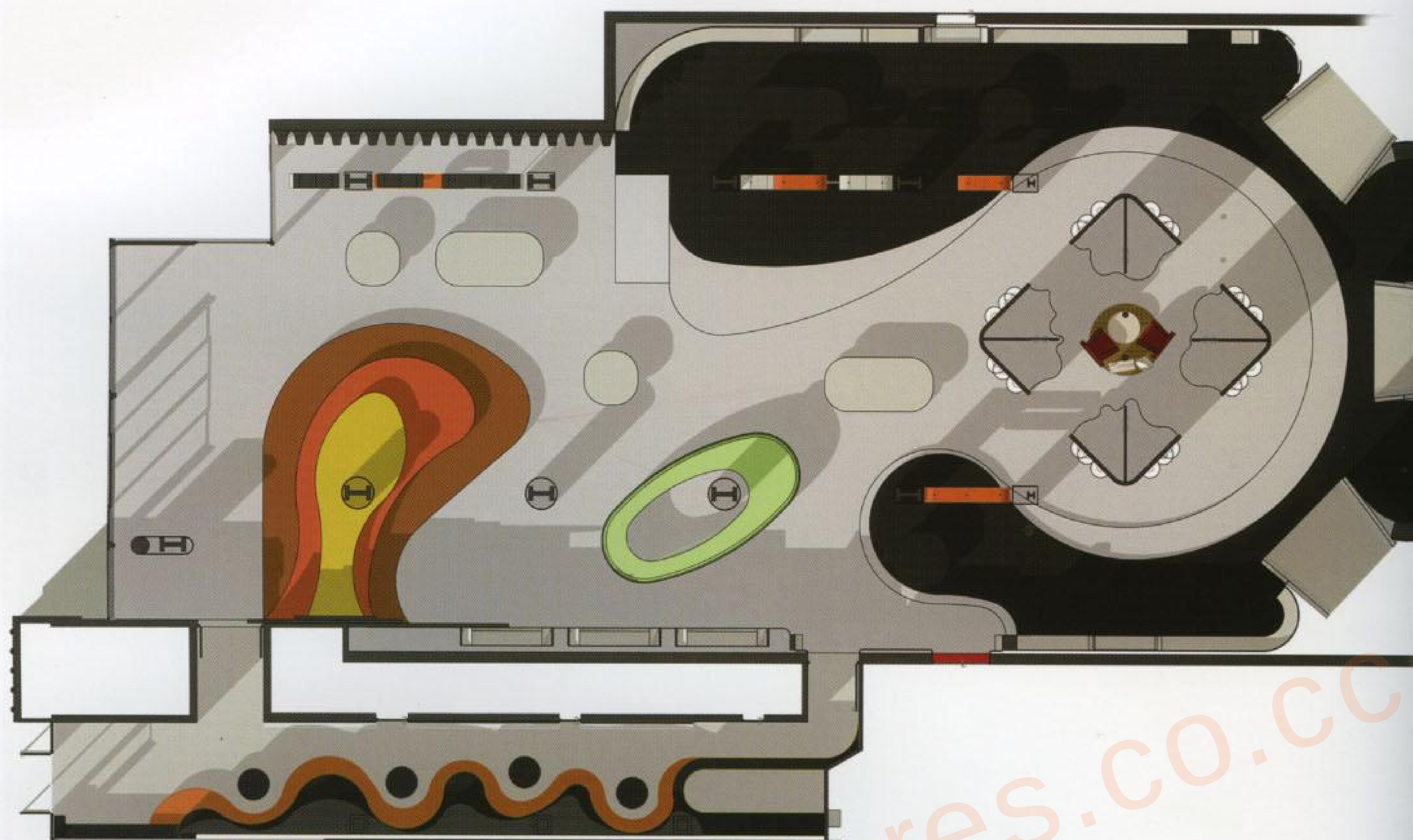




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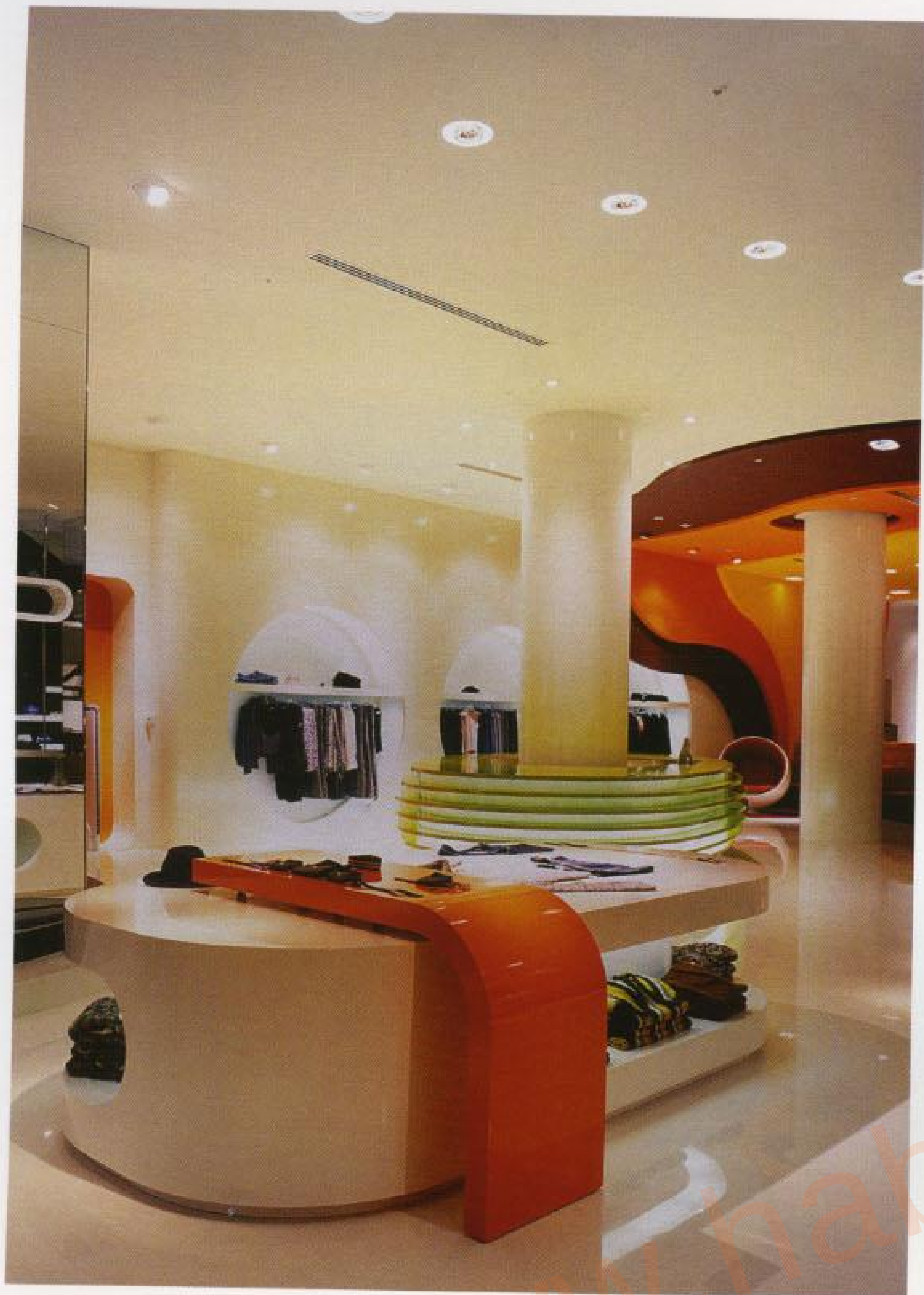


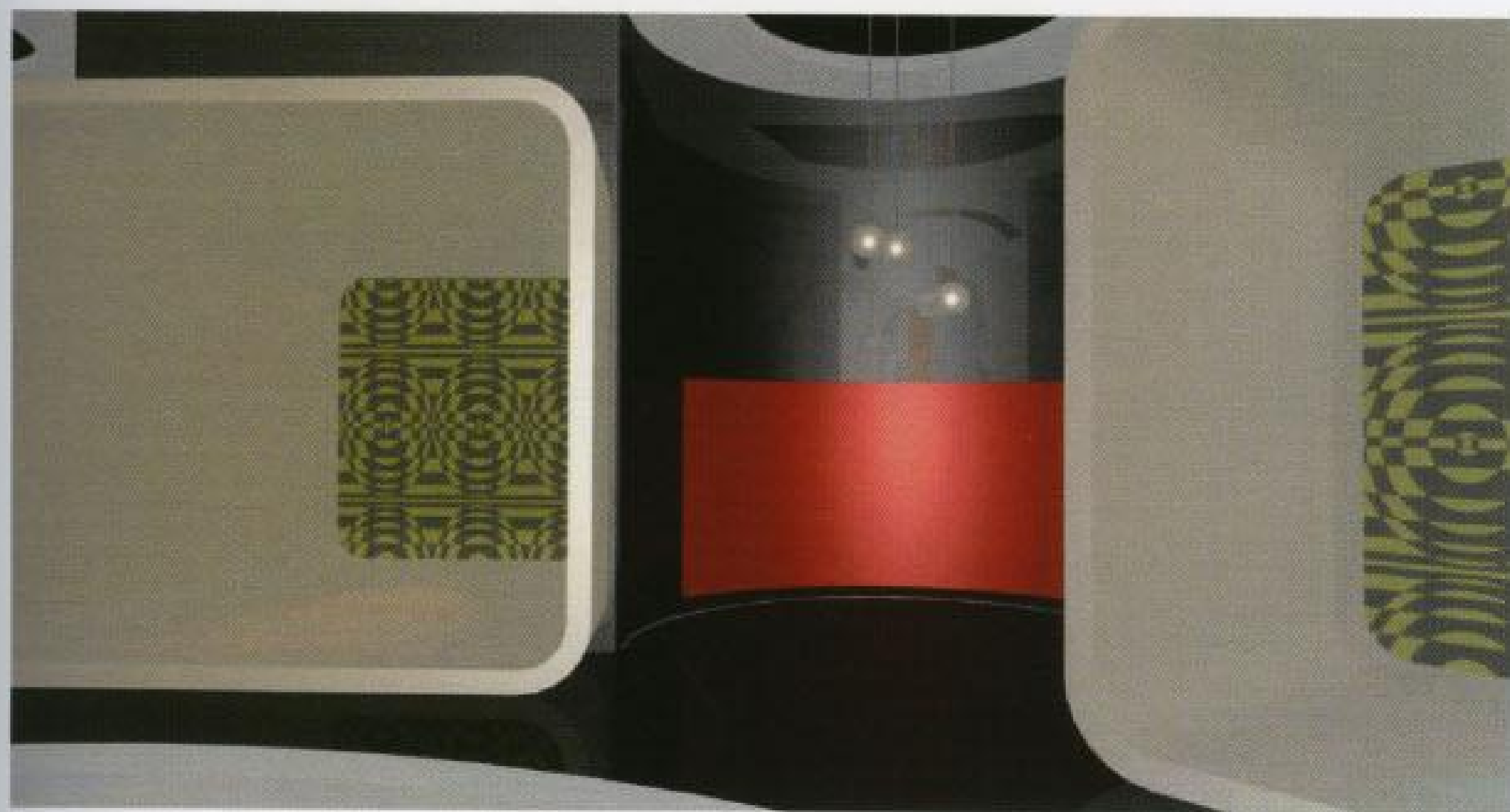


Ground floor plan

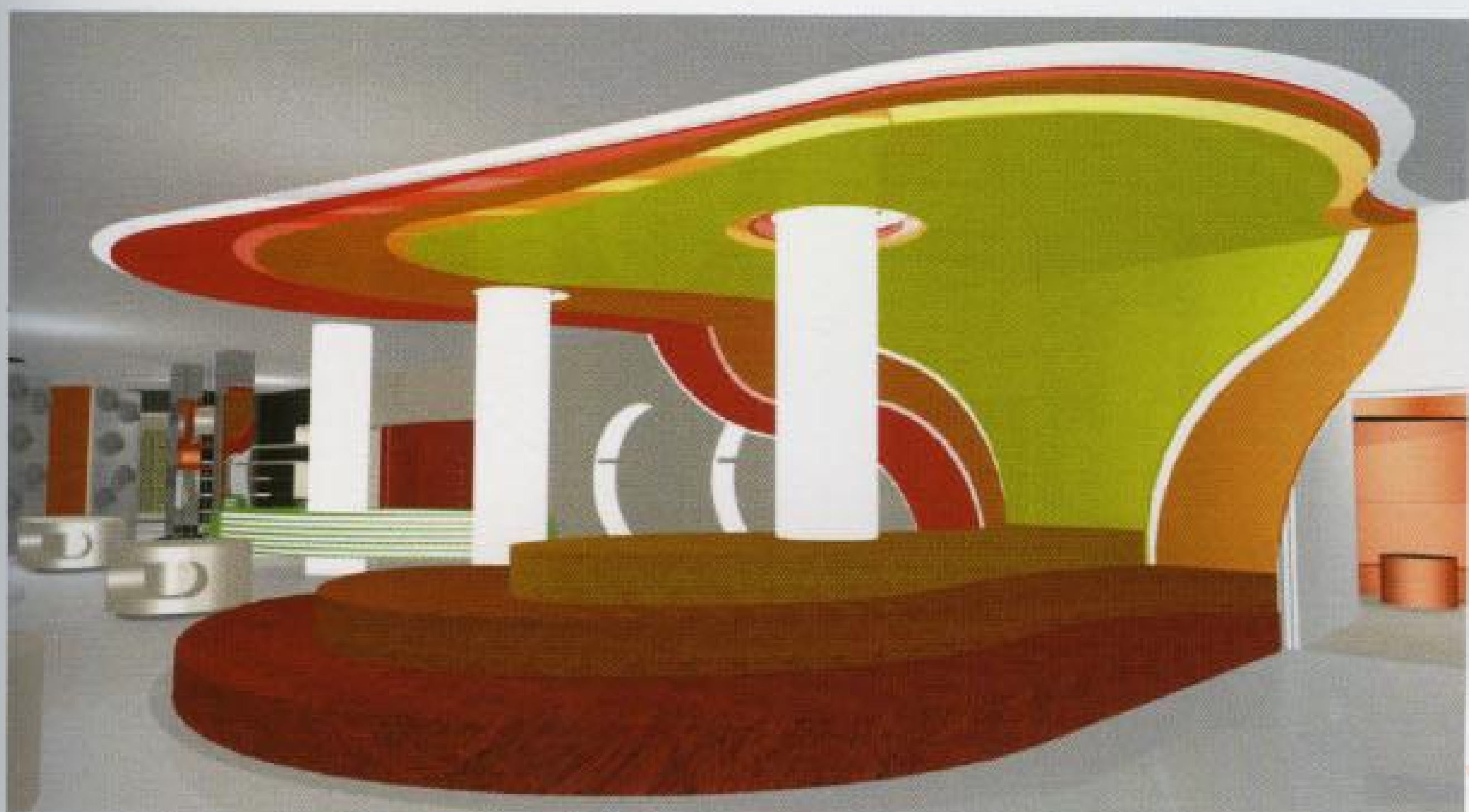








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Longitudinal section







Corneille Uedingslohmann Architekten

Cologne, Germany

Little Red Riding Hood Shop

Berlin, Germany

Photographs: Joachim Wagner

The story of Little Red Riding Hood is the world of fashion label LRRH. With its newly opened flagship store in Berlin Mitte, it offers an area for fashion, accessories, books and music within the context of the Grimm narrative. The inventory consists of: mannequins with wolf heads, clothes, shoes and jewelry. It also features beautifully illustrated books from different countries, which show the well-known fairy tale, along with magazines like 'Alert' and 'Parkett' alongside the latest CDs.

With the opening of its flagship store, LRRH gives life to a completely new sales concept, which is a symbiosis of fashion, art and modern media spread over two stories. The newest Prêt à Porter creations of the label are presented beside selected assortments of fashion, accessories, recent books, radio plays and music. The planned exhibitions which will rotate every three months will include artists from fashion, media and performance art. With every new presentation LRRH hopes to allow the artists to represent themselves from their own standpoint as well as show the connection between the performer and the label.

The spatial realization of the store was conceived as a three-dimensional scene of this fantastic fairy tale.

It comprises one space divided into two levels. With a size of only 33m² on the ground floor, the entrance is reduced to its bare function. The stairwell flows by a large projection screen that depicts the surreal images akin to the world of the fairy tale and into the basement which is ten times larger.

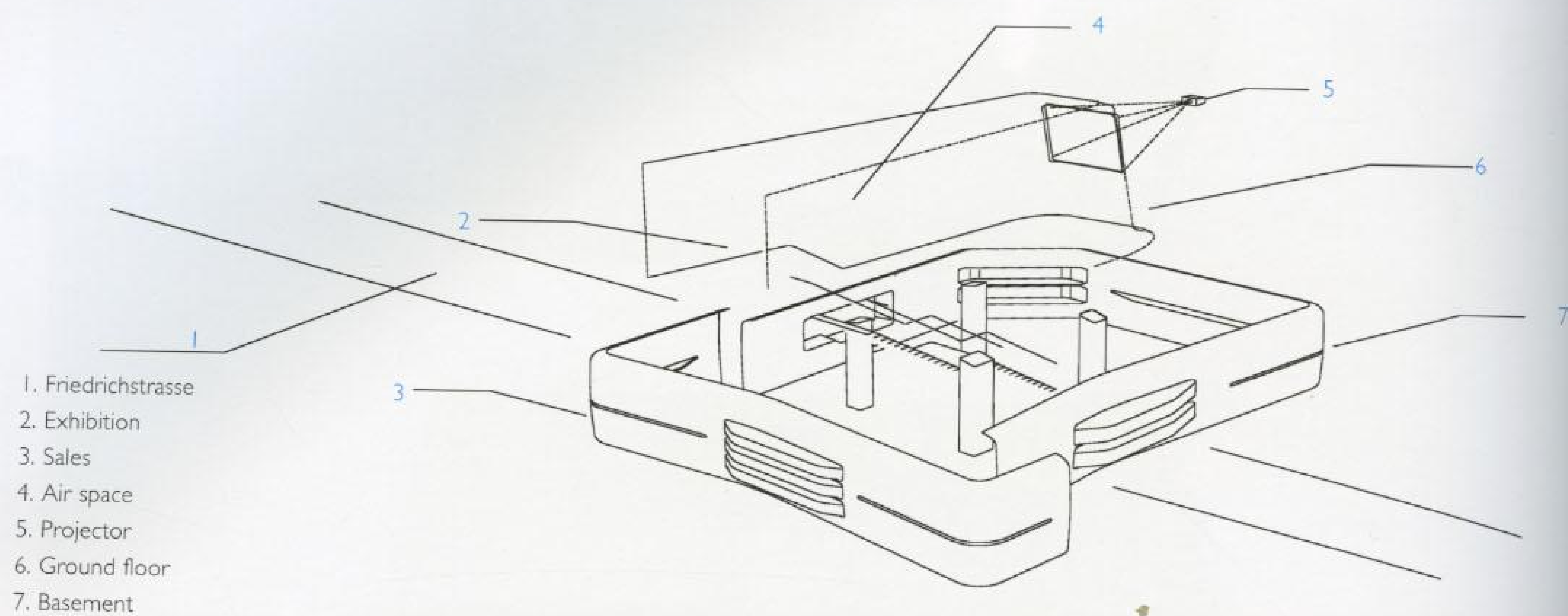
The interior of the construction is formed from white fiberglass and is a contrast to the heterogeneous surrounding of the Friedrichstrasse and fades out the external world in favor of that of the fairy tale one in the basement.

The cross section of the wall covering is constantly changing and forms niches, curvatures and recesses for the presentation of merchandise. The production quality of the individual elements is exemplary. In Germany there are hardly any examples of this technology in a continuous form especially in this order of magnitude. Even if design and conception as well as the computer files represent an ideal basis for a file-to-factory procedure, such a process remains to be one of prototypes, compromise and persistence. The use of a 3-D plotter, as in the stereo lithography, is for this type of project somewhat unrealistic due to the fact that they can only produce small objects. The architects understand the space like many of their commissions as a pilot or prototype.





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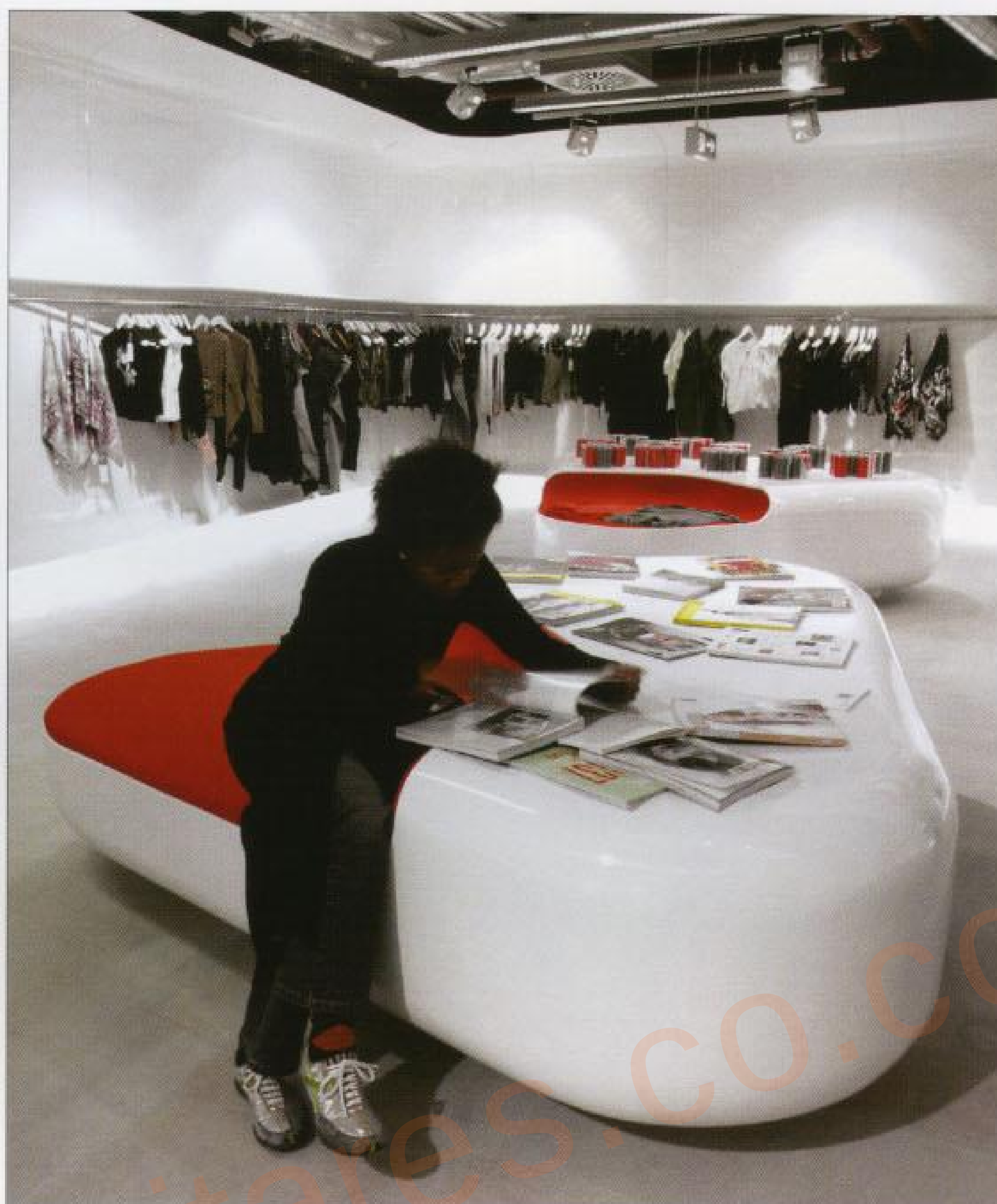


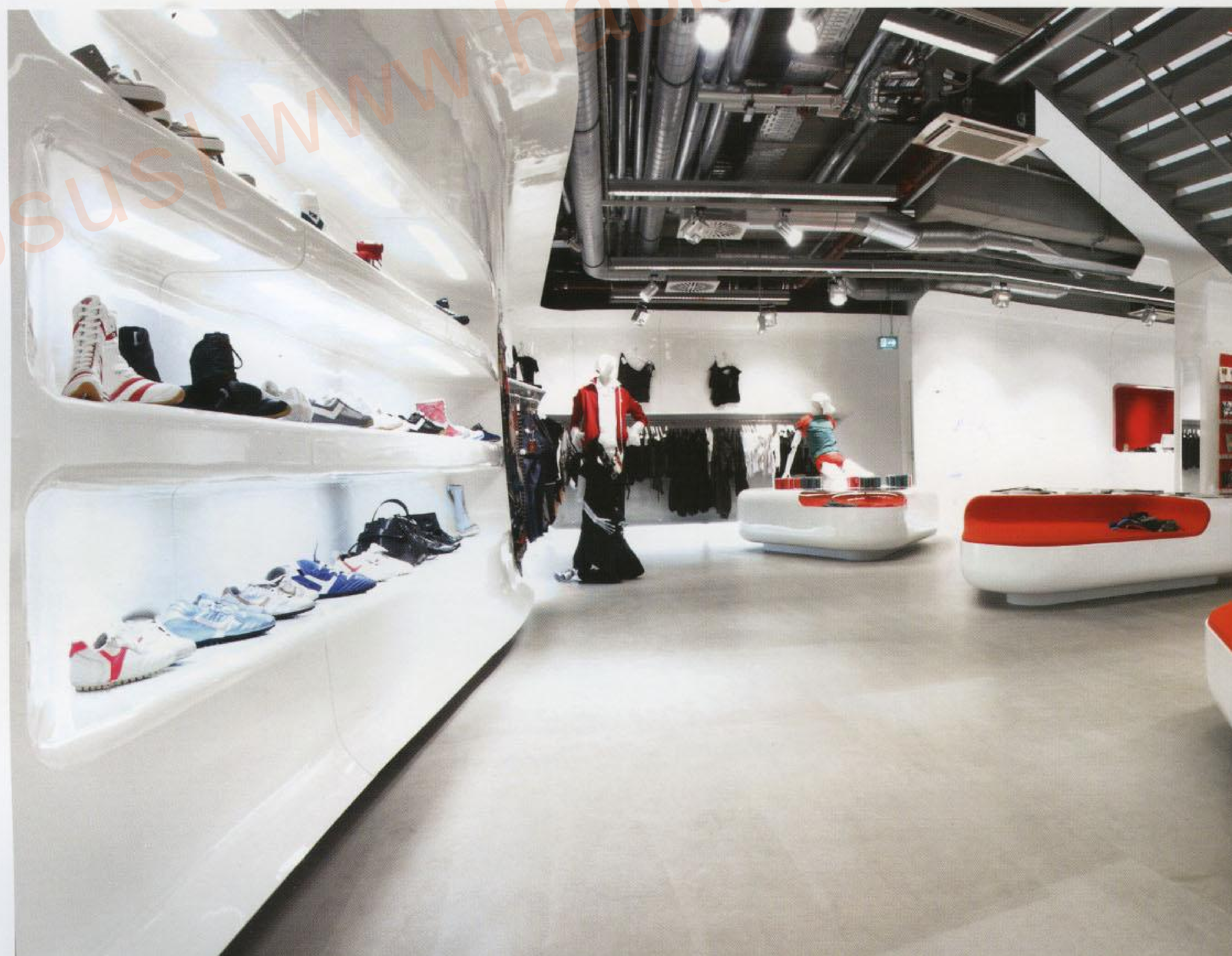
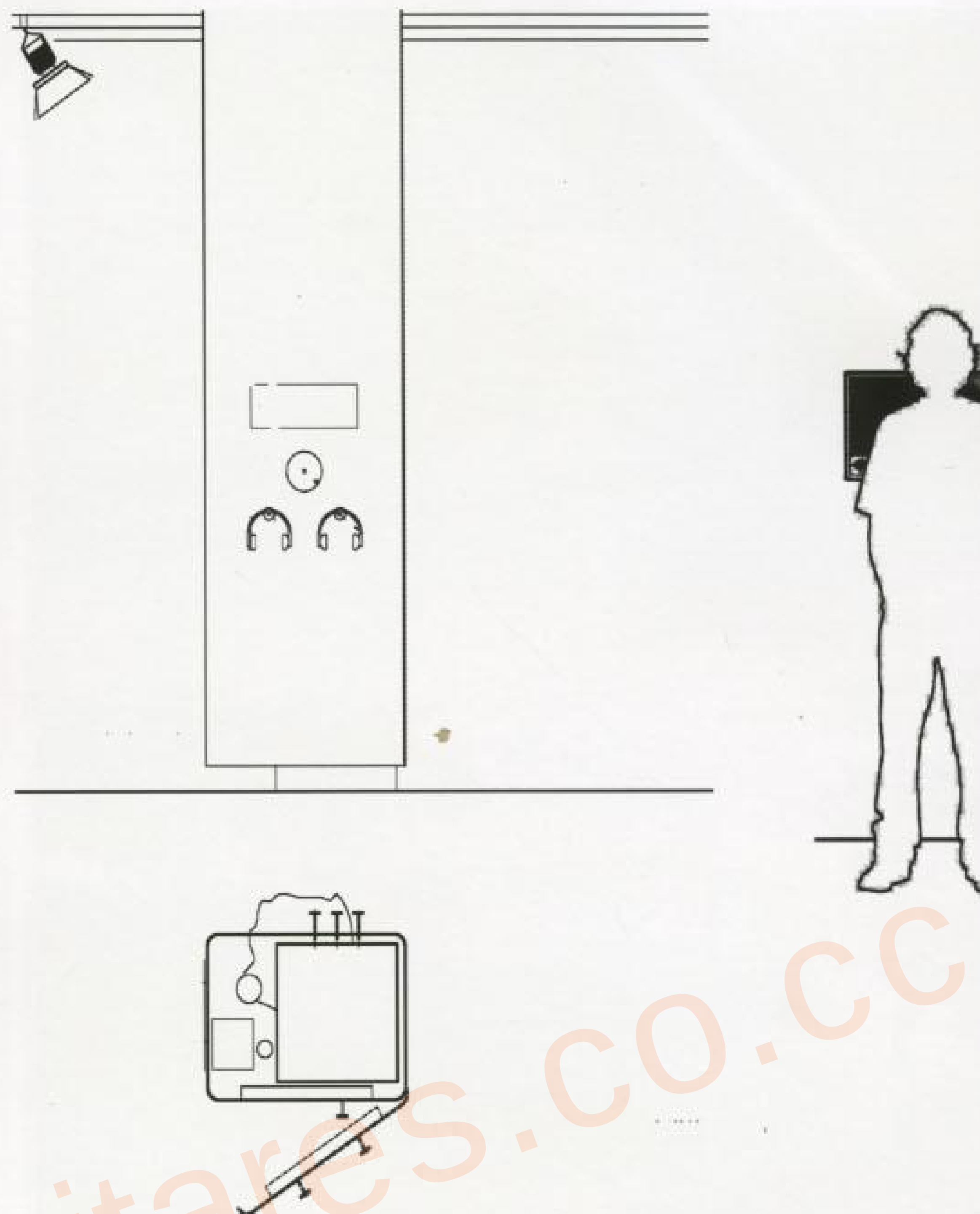


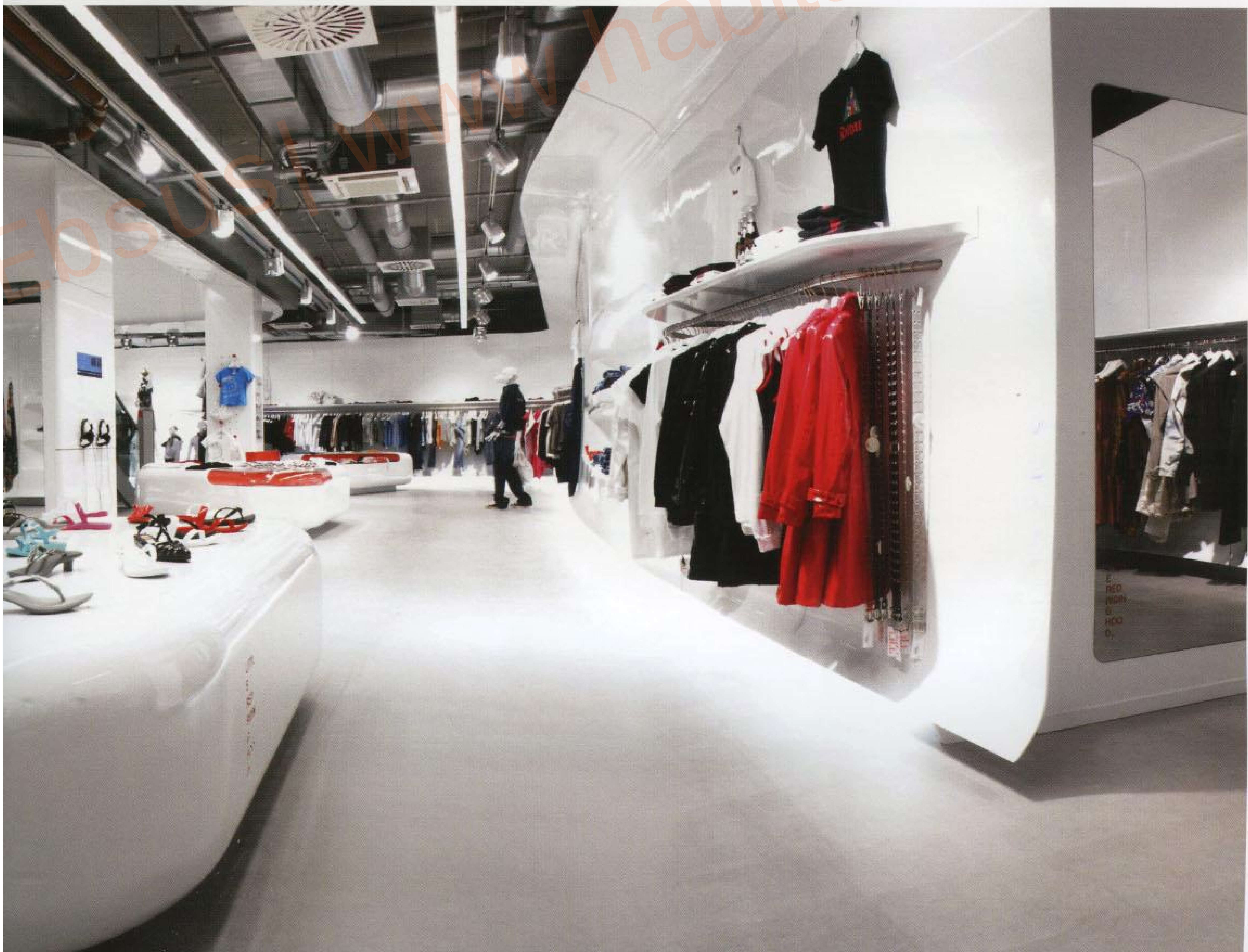
The exposed ceiling with its visible ductwork and lighting fixtures increases the dreamlike effect of the wall coverings due to their strong contrast. The flooring is also left raw with an unpolished lacquer finish and functions mainly as a backdrop for the precisely planned and constructed wall surfaces. The computer-generated 'continuous loop' fiberglass form was prefabricated into 7 meter sections and positioned on-site.















Roy Desing

Vitra

New York, USA

Photographs: Richard Barnes, Eric Laignel

Vitra, the distinguished Swiss furniture manufacturer, recently chose New York's Meatpacking District as the location for its new 13,000 ft² showroom - three floors tucked within a six-story, loft-style warehouse. Roy Lindy's first realized commercial commission, the design performs a series of interventions to the original structure, transforming the existing space into an environment that interweaves a variety of client needs: offices, showroom, retail and gallery.

The public face of the showroom, a glass entry and adjacent window display spanning the width of the interior, is divided by a rectangular signage wall. Just inside the outer wall, a triple-height 'slot' allows natural light to penetrate the interior and basement of the once-dark industrial building. This atrium-like space is one of two multi-story openings created by removing portions of the existing concrete slabs. The slots accommodate bridges, balconies, and glass balustrades that create a dynamic interplay between the three floors.

The gallery, located on the basement level, is reached by descending a staircase just inside the entrance. A platform bridging the void created by the three-story opening leads to the slightly raised first-floor retail area. The offices and showroom on the top floor are accessed via a staircase inserted into a double-height slot at the rear of the retail level. Placing circulation at the front and back of the space allows for an open plan at the center, maximizing capacity on the sales floor.

Roy's spatial solution reworks the original building's simple layout, seamlessly integrating program and structure. Additional consolidation of the three floors is accomplished through the use of large, gray 'tongues' for display surfaces. Running like catwalks from the second floor showroom to the retail and gallery levels below, these rubber-wrapped forms add sculptural detail to the overall scheme.



© Eric Laignel



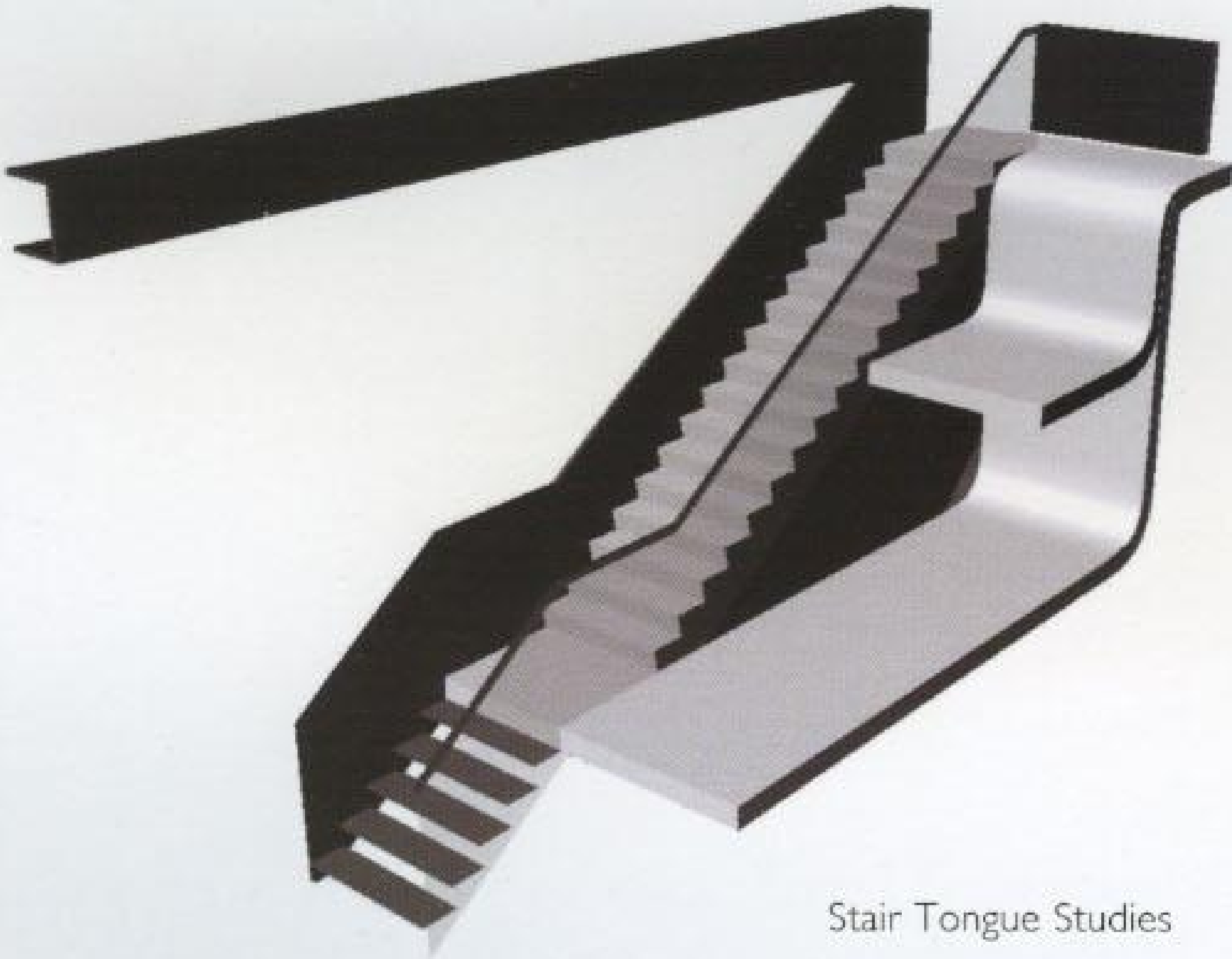
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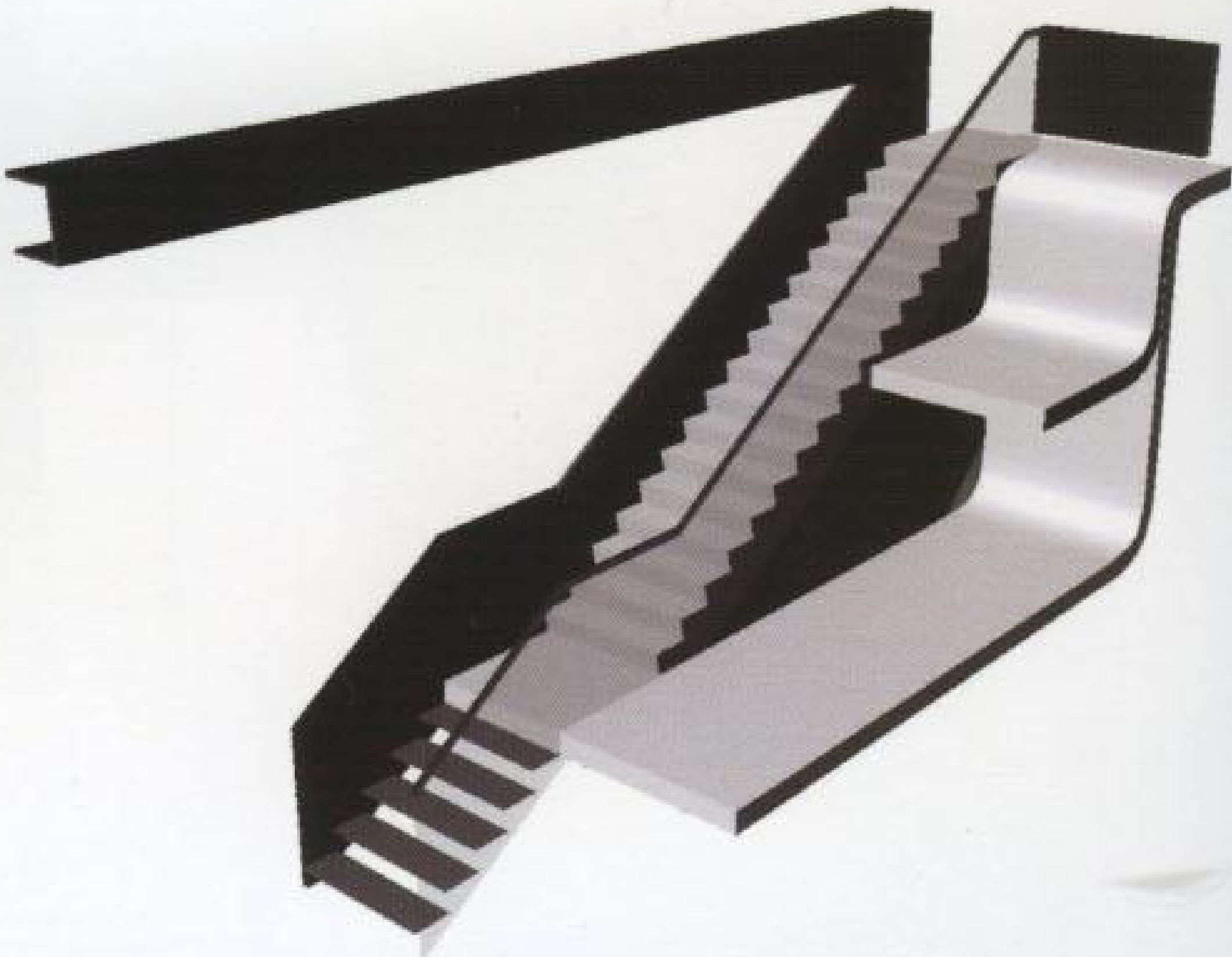
Elevation study model

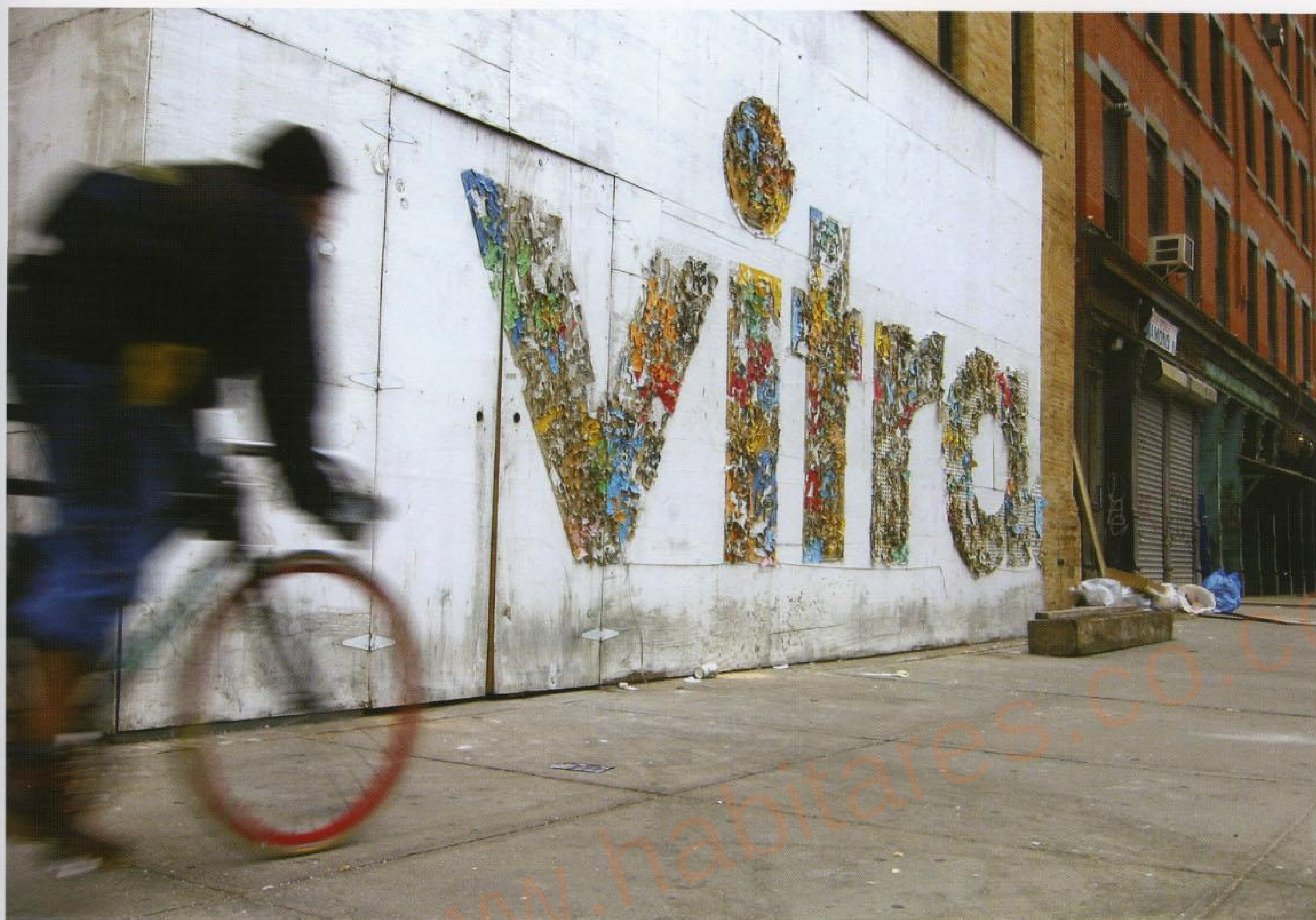


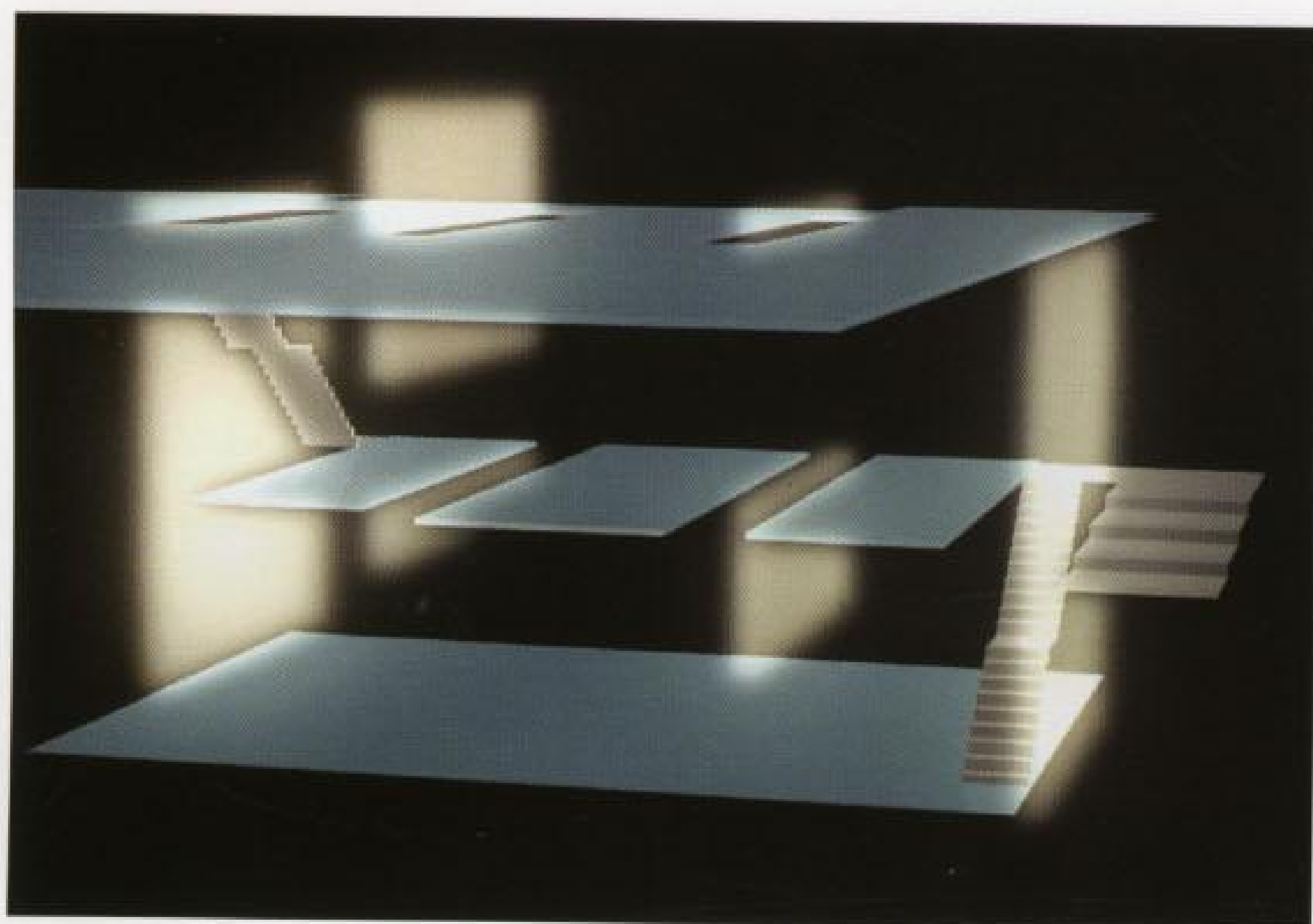
Diagrams



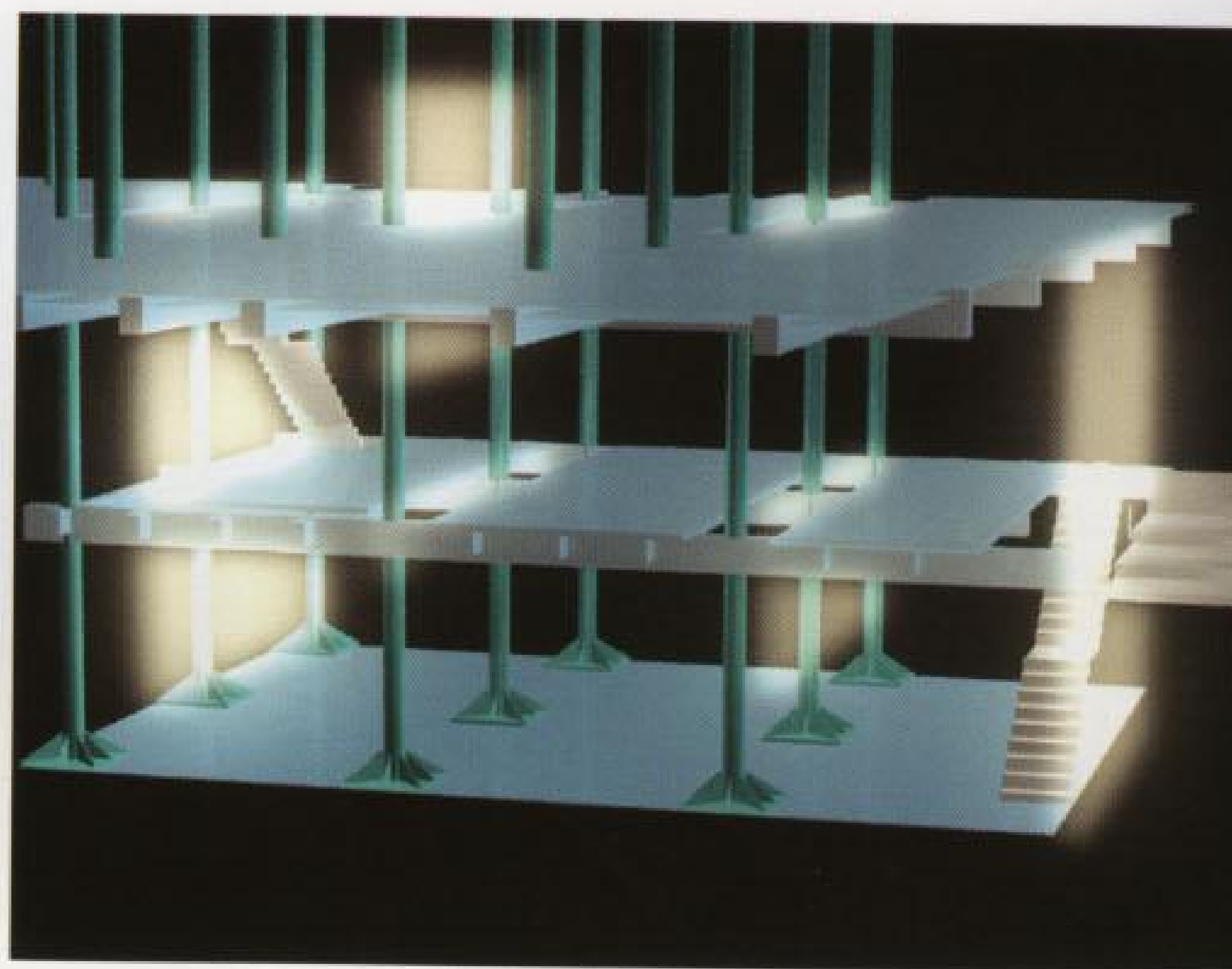
Stair Tongue Studies







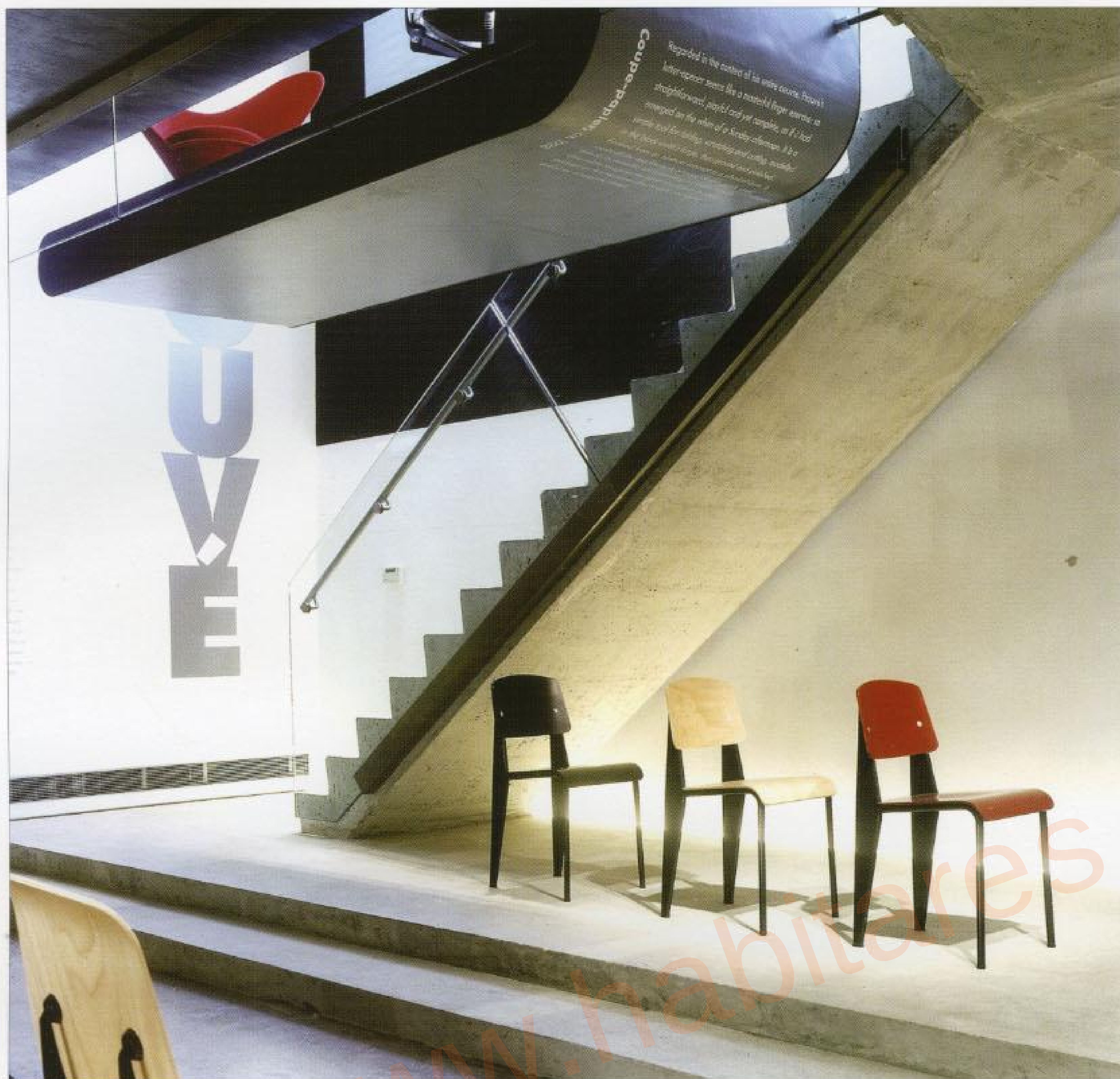
Light Slots



Cross sections













Minsuk Cho + Kisu Park (Mass Studies)

Mue Shop 1 & 2

Seoul, Korea

Photographs: Yong-Kwan Kim

Retail space has entered an era of constant reinvention, shifting it into radical forms to accommodate the cultural, social and economic changes that are giving rise to new commercial opportunities from airports to museums.

Arising from within this re-conceptualization of space, the MUE shop, a fashion store stocking innovative international designers, opens up other possibilities beyond the simple consumption of goods. MUE utilizes the specific 'space' as a medium to provoke fluid interactions between people and the merchandise. Spatially, MUE also enables a plethora of other activities to be held, or occur spontaneously to foster an 'experience' possible only in this specific location.

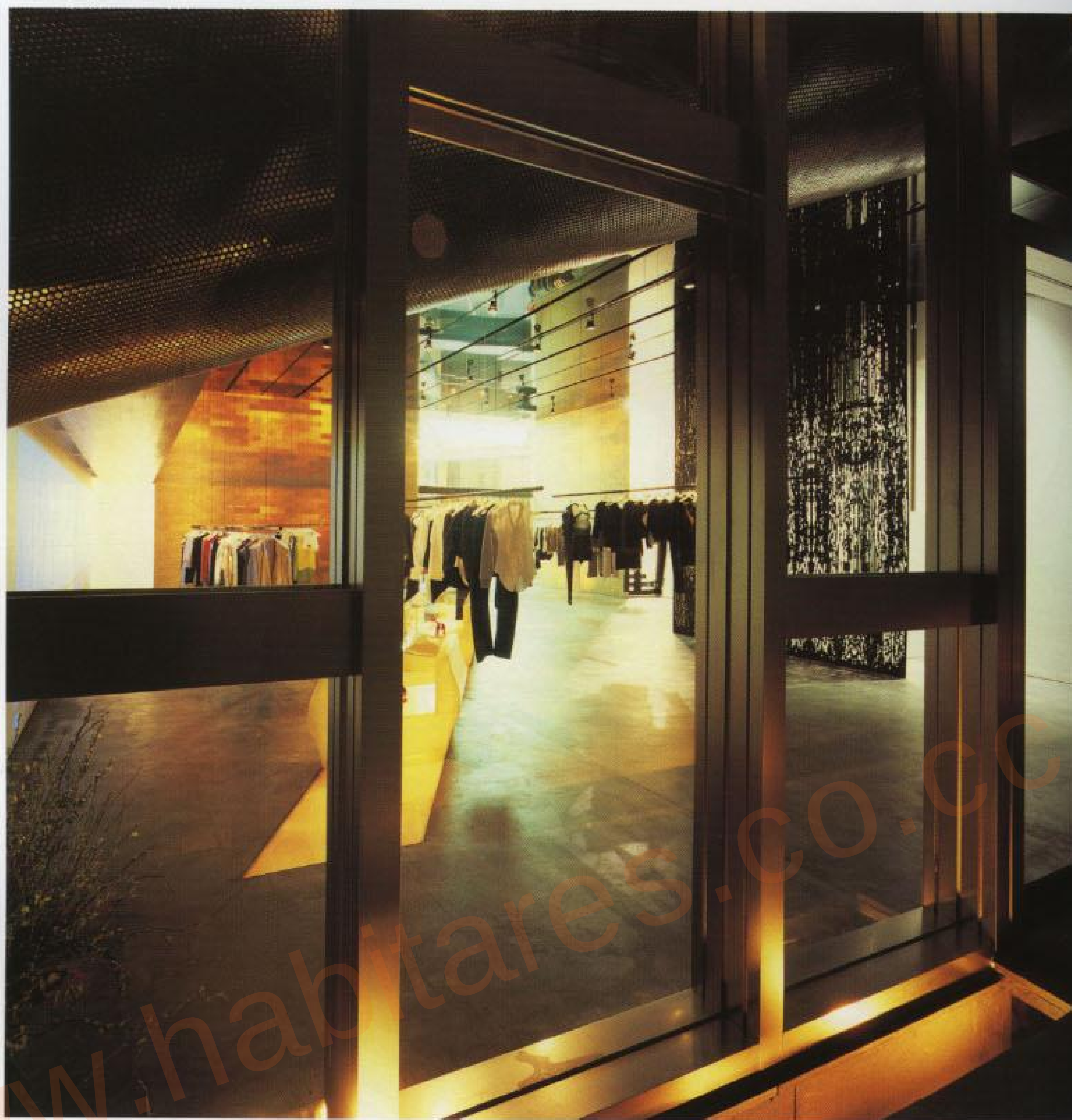
Initially conceived as a shop, the ground floor of MUE can also host other events such as fashion shows, art exhibitions, installations, performances, parties and other events, extending as far as the boundaries of the imagination. Mechanically operated hangers and movable display cases allow the easy re-configuration of the space into various display formats for each season. These kinetic elements also enable the quick transformation of the retail space into a large empty space reminiscent of a theater-gallery-ballroom hybrid. A passage composed of stairs and catwalks running along the internal perimeter at a height of five within this simple box-shaped space leads to the level above, which features men's clothing. This walkway becomes a platform to view or to be viewed, enhancing the theatricality of the space. Walking along this transition one encounters few full height walls from either a frontal or oblique aspect, enjoying views of a steel lace wall, ice walls, and a projection wall. These walls also function as screens and shields to filter light and enhance one's visceral experience with materiality and construction.

People simultaneously explore the contradictory notions of lightness and heaviness, solid and void, all sensitively responding to light conditions which vary depending on the events held within.

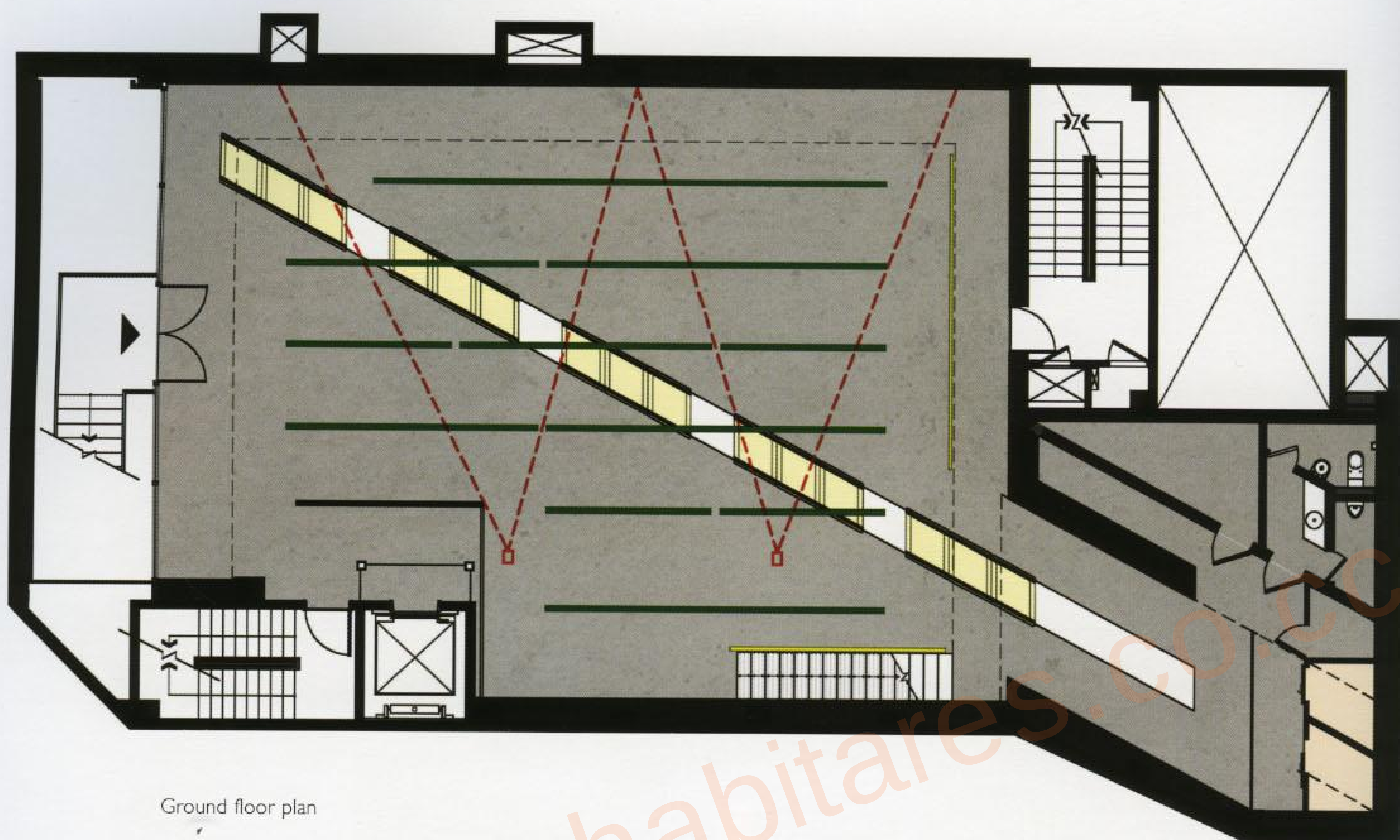




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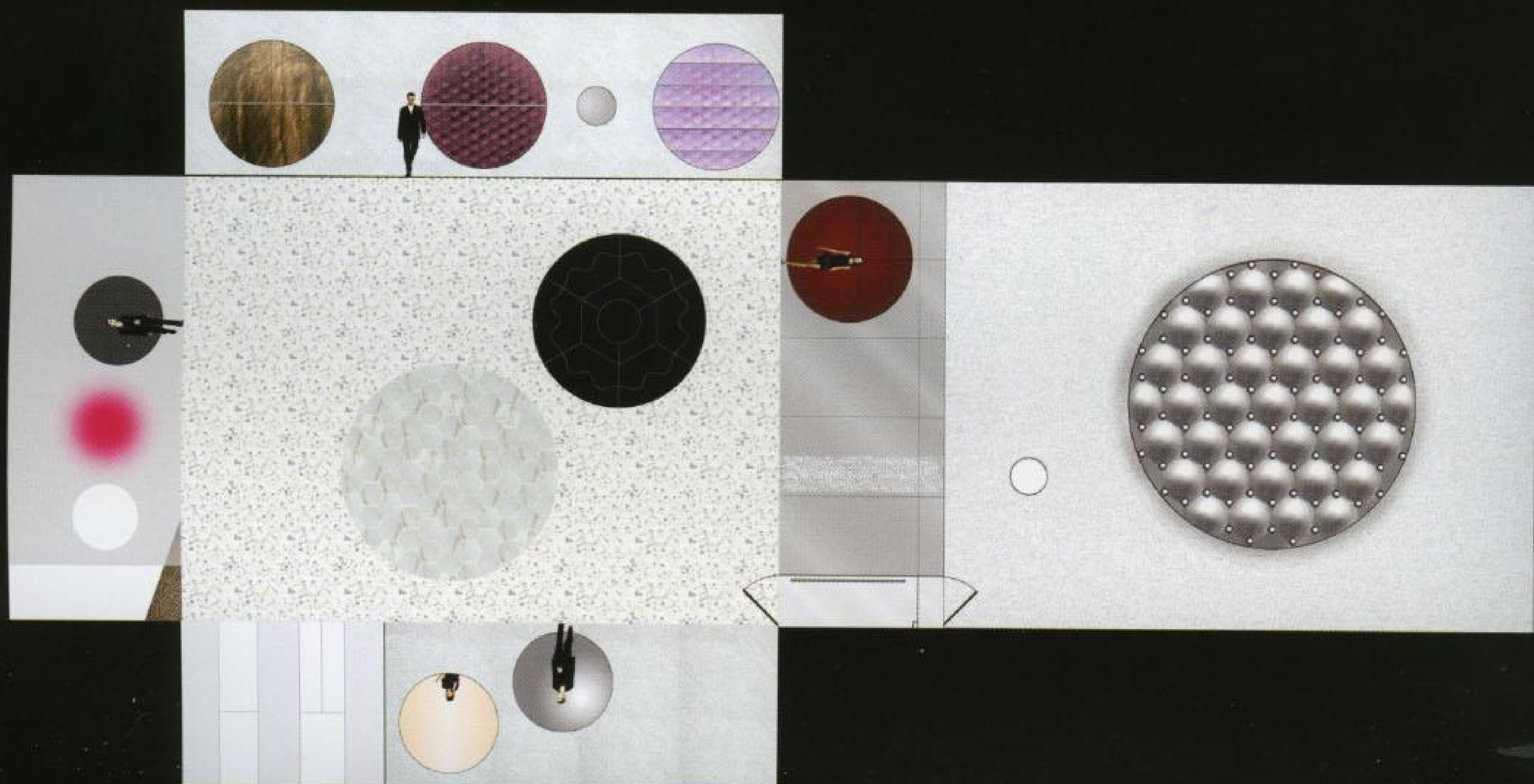






Ground floor plan

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First floor plan



Cross section





DeuxL, Vudafieri Partners

PUCCI

Ginza, Tokyo, Japan / London, UK / New York, USA

Photographs: Santi Caleca Santi Caleca (Pucci London and Pucci New York), contributed by the architects

Among last century's great fashion names, Pucci is of the few still firmly on the cutting edge in the twenty-first. This trail-blazing retro-future boutique chain has opened on New York's 5th Avenue, London and Tokyo. The shops adhere to an identifiable design trend, featuring pop geometries, spirals, floral prints and brilliant pastel tones. The interiors are manifestly "liquid", unhampering a universe of blues and purples onto the walls, ceilings and floors. The lighting adds to the association with the sea and sky.

The objective is to transmit a feeling of lightness to the customer: in the New York shop a floor-to-ceiling screen acts as backdrop for the mannequins in the show-windows, while hiding the bustle in the street, sheltering the shoppers from external stimuli that might break the spell.

Pucci's new shops are truly pop, from the carpets- of Emilio Pucci's own collection- to the studied lighting. The ceiling is governed by large oval luminaires pierced by spotlights, a note of sci-fi about to touch down. The luminaire design, which varies from one project to the next, combines diffuse light with spots that are not aimed directly at the products. The bright light above and the built-in lighting of the shelves glances off the glossy surfaces of the counters, walls and floor, reflecting Pucci's characteristic tone-chart. This language of light is carried on by the walls of the shops, which are sheathed in backlit translucent sheeting, to make a glowing ethereal stage for Pucci's multicolored creations.

The shop's femininity is underlined by the curves and absence of sharp edges. The gently rounded surfaces are finished in high gloss. Most of the furniture is transparent polished Plexiglas, emphasizing the ambient levity. Other accessories such as cupboards and shelves are volumes of white acrylic.

The interplay of light with materials that seem to defy the laws of gravity make the objects on show appear to float on air; the clothing is draped on transparent hangers that hang from the ceiling (Boeing uses them for airplane curtains); The delicate handbags of the Pucci collection are suspended on fine threads inside their own transparent packing; lighting underneath the translucent counters and shelves reaffirm the global levity that rules these establishments.





Tokyo



London

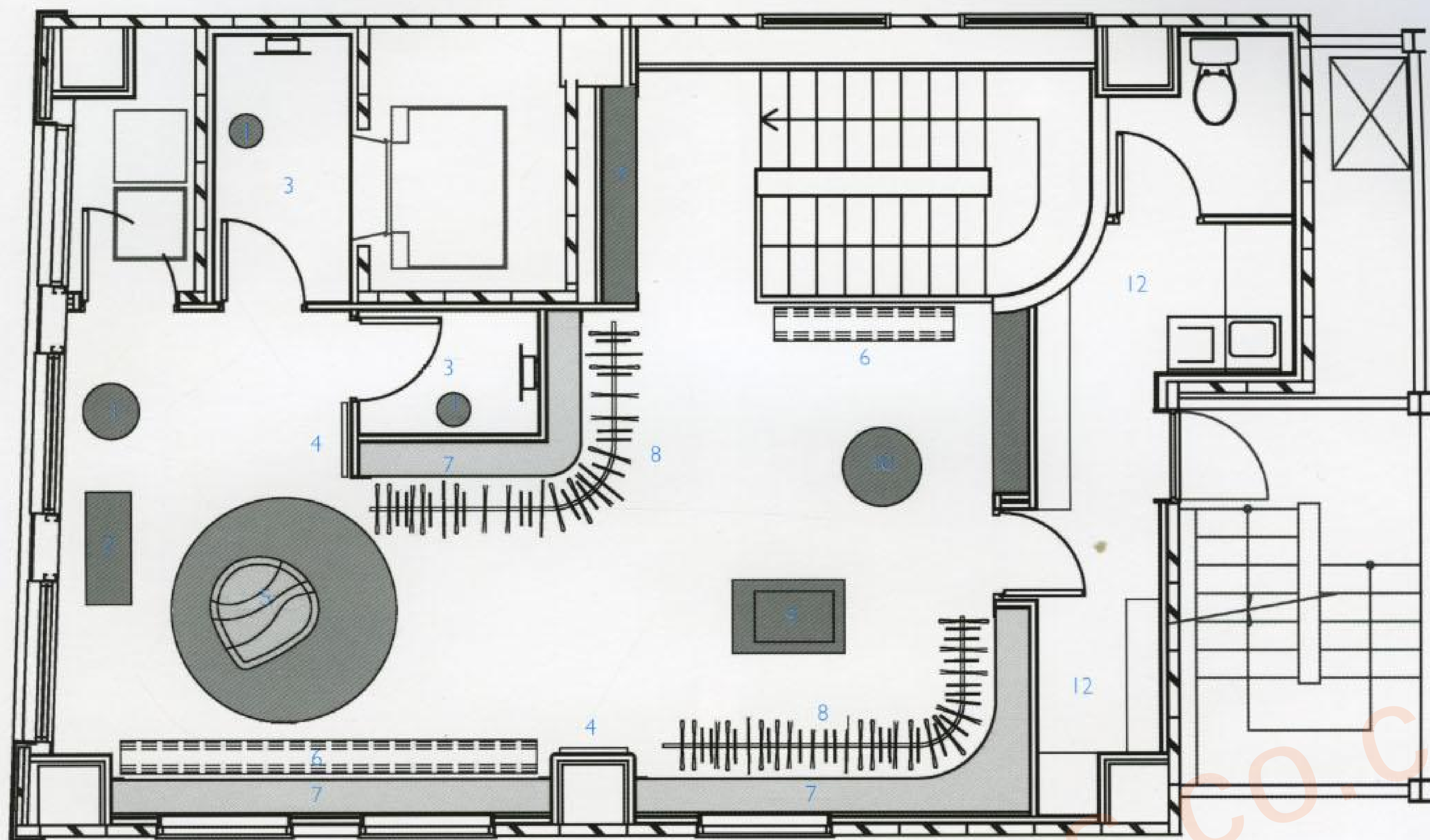
New York



Tokyo

The prevailing aesthetic in the shop can be guessed from the exterior façade, where the show window performs as a great screen that invites the passers-by to enter and discover for themselves the futuristic universe that awaits inside.





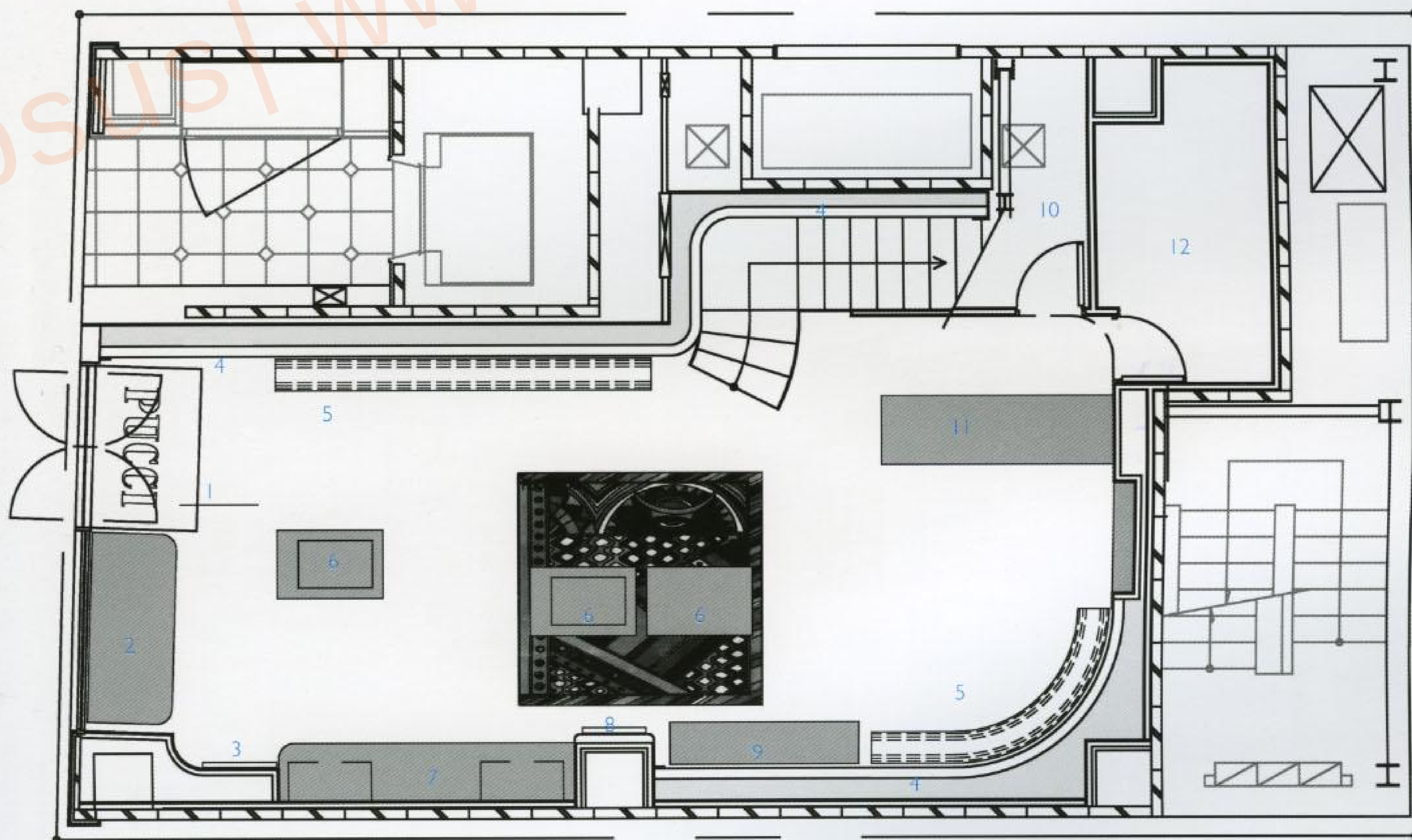
First floor plan

- 1. Pouf
- 2. Open desk
- 3. Fitting Room

- 4. Mirror
- 5. Pouf
- 6. Plexishelves shoes

- 7. Fabric wall
- 8. Hangers
- 9. Desk

- 10. Small table
- 11. Oval niche
- 12. Storage



Ground floor plan

- 1. Doormat
- 2. Podium
- 3. Plasma Monitor
- 4. Fabric Wall

- 7. Accessories Shelving
- 8. Mirror
- 9. Small Leather Goods
- 10. Wrap



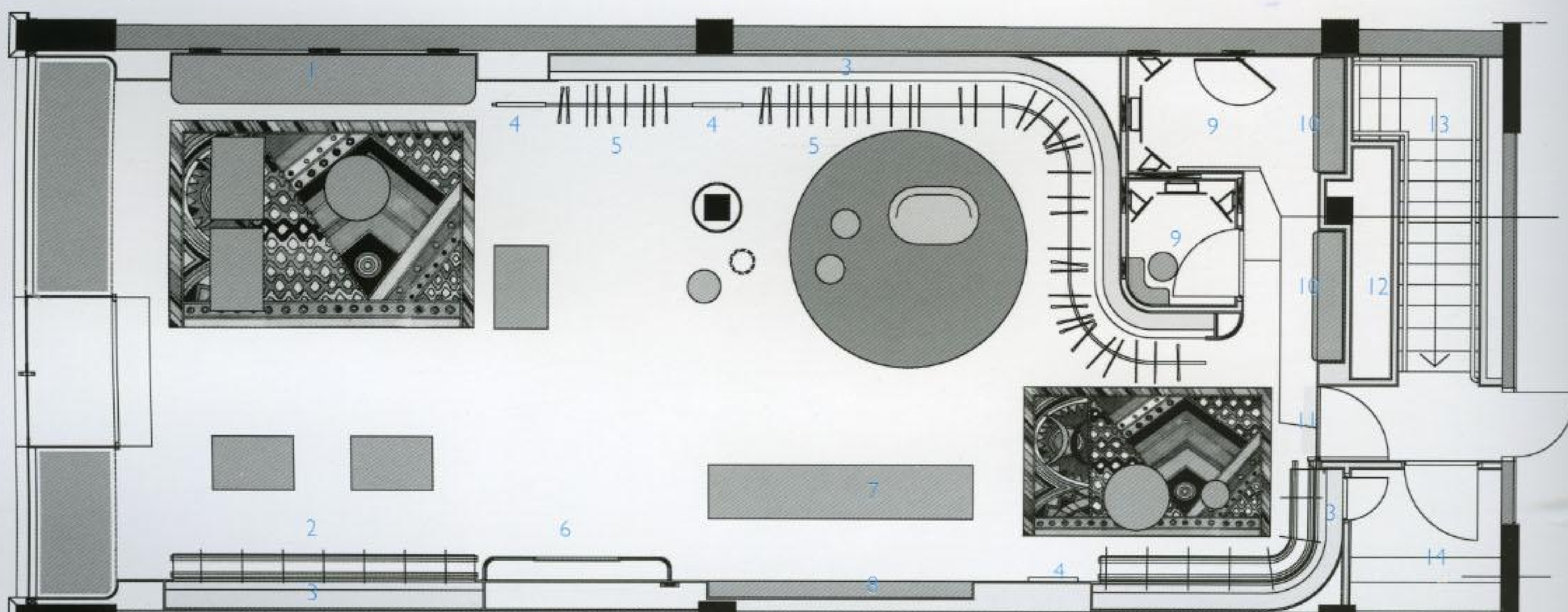


London

At night the exterior of the Pucci shops are like a recreation of the most chic of Italian capriccios, as well as a prelude of the ethereal ambience inside, where the predominant tones are reminiscent of candy floss.



1. Accessories Shelving
2. Plexishelves
3. Fabric wall
4. Mirror
5. Hangers
6. Video Cravattes
7. Cash
8. Foulard niche
9. Fitting room
10. Bench
11. Mirror door
12. Services rises
13. New staircases
14. Delivery room







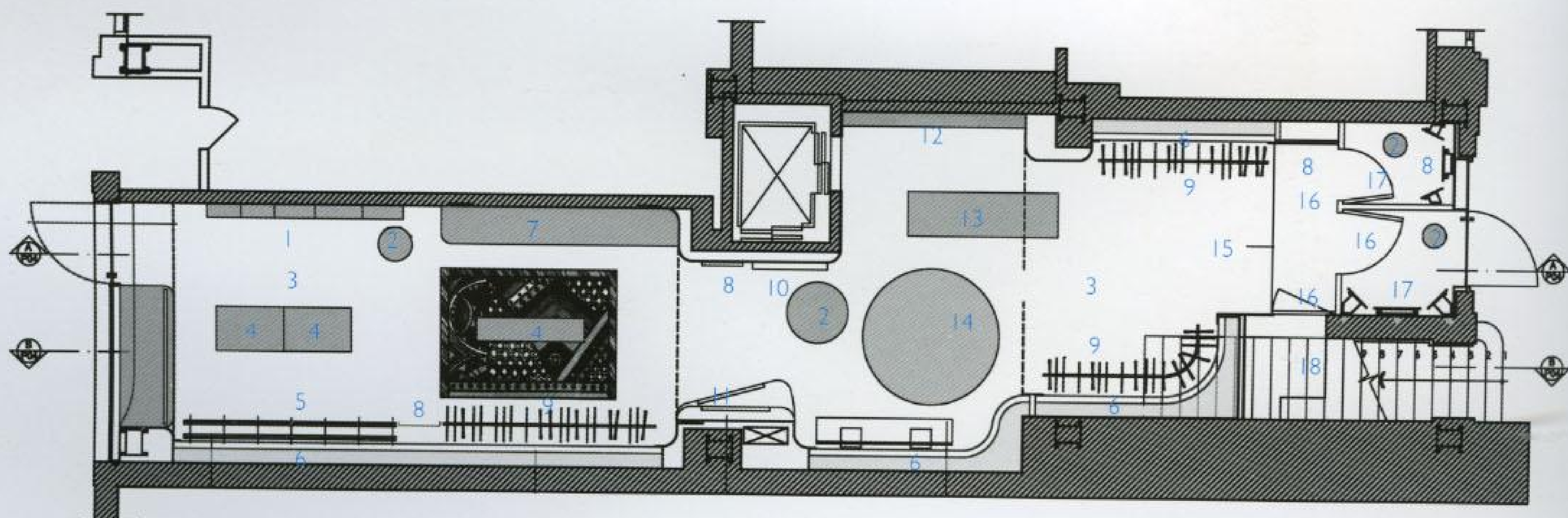


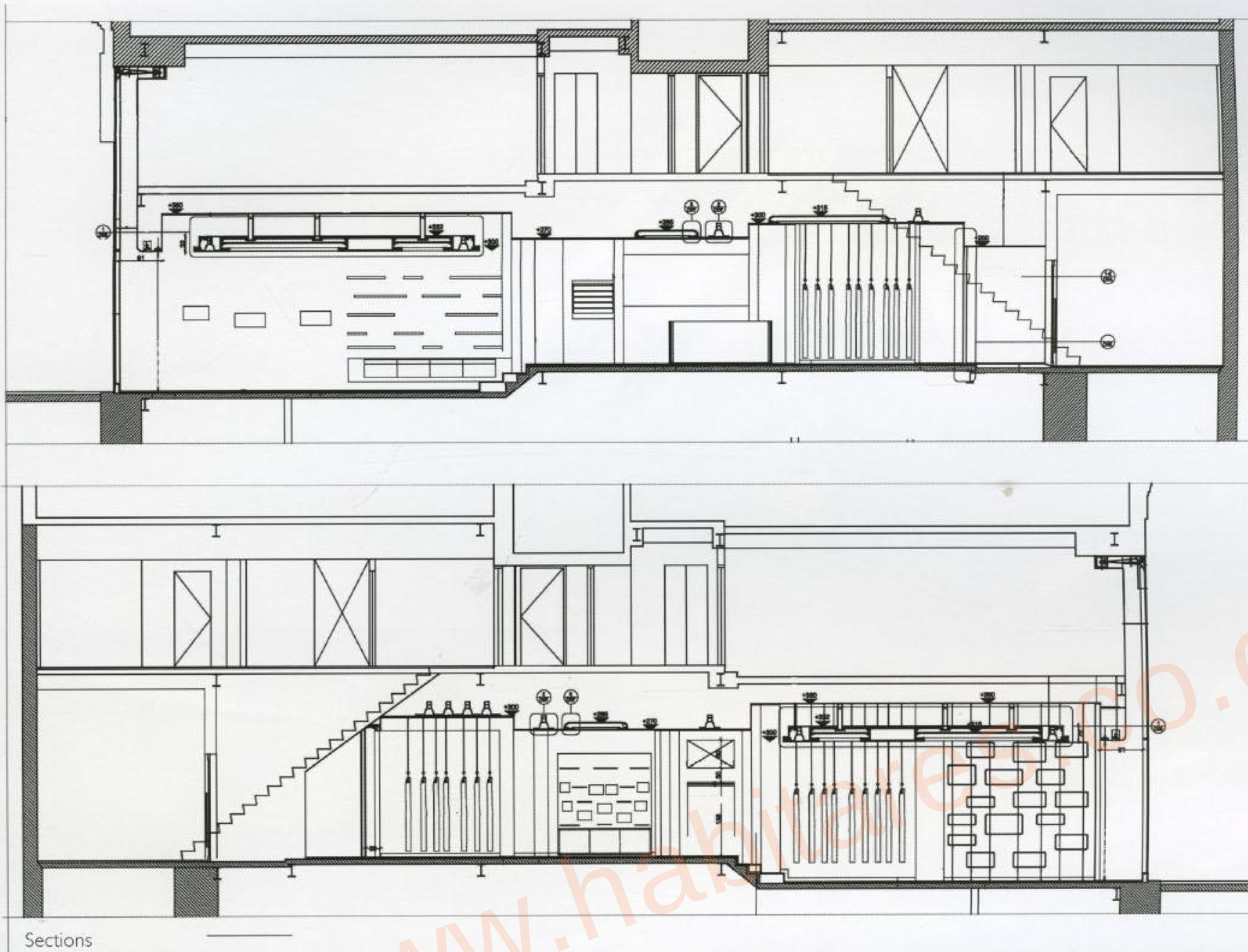
New York

One of the features of Pucci's New York shop is a mosaic of photographs that complements the new products hanging from upholstered pedestals along the walls. This background is regularly brought up to date, ensuring that the visitor is completely enveloped in Pucci's psychedelic paradise of color.



1. Decorative wall panels
2. Pouf
3. Ricomposed Stone Quartz
4. Desk
5. Plexishelves
6. Fabric wall
7. Accessories Shelving
8. Mirror
9. Hangers
10. Tie/Foulard Bar
11. Plasma Video
12. Foulard niche
13. Cash
14. Rug
15. Carpet
16. Mirror door
17. Fitting room
18. Storage





Rem Koolhaas-OMA

Prada LA

Los Angeles, USA

Photographs: Prada, Phil Meech, OMA, Lydia Gould

The new Prada Epicenter is located at 343 North Rodeo Drive in Beverly Hills and comprises a total of 24,000 square feet with 14,750 square feet of retail space on three floors.

The entire width of 50 feet along Rodeo Drive opens up to the street without a traditional storefront or glass enclosure and invites the public to enter the building. Climatic separation is achieved through an environmentally responsive air-curtain system that profits from Los Angeles' pleasant weather. At night, an aluminum panel rises from the ground and hermetically seals the building. Large display cones are embedded into the ground to reveal merchandise without physically obstructing the open street front.

Inside the store, a large wooden stair forms a 'hill'-counterpart to the 'wave' in the New York store - that supports an aluminum box floating above the entrance. A roof structure spanning the entire third floor admits daylight to the 'scenario-space', where the merchandise is arranged on an open, flexible floor plan. Roller tables and media gates form part of an airport-like display installation that draws reference to today's omnipresent security procedures.

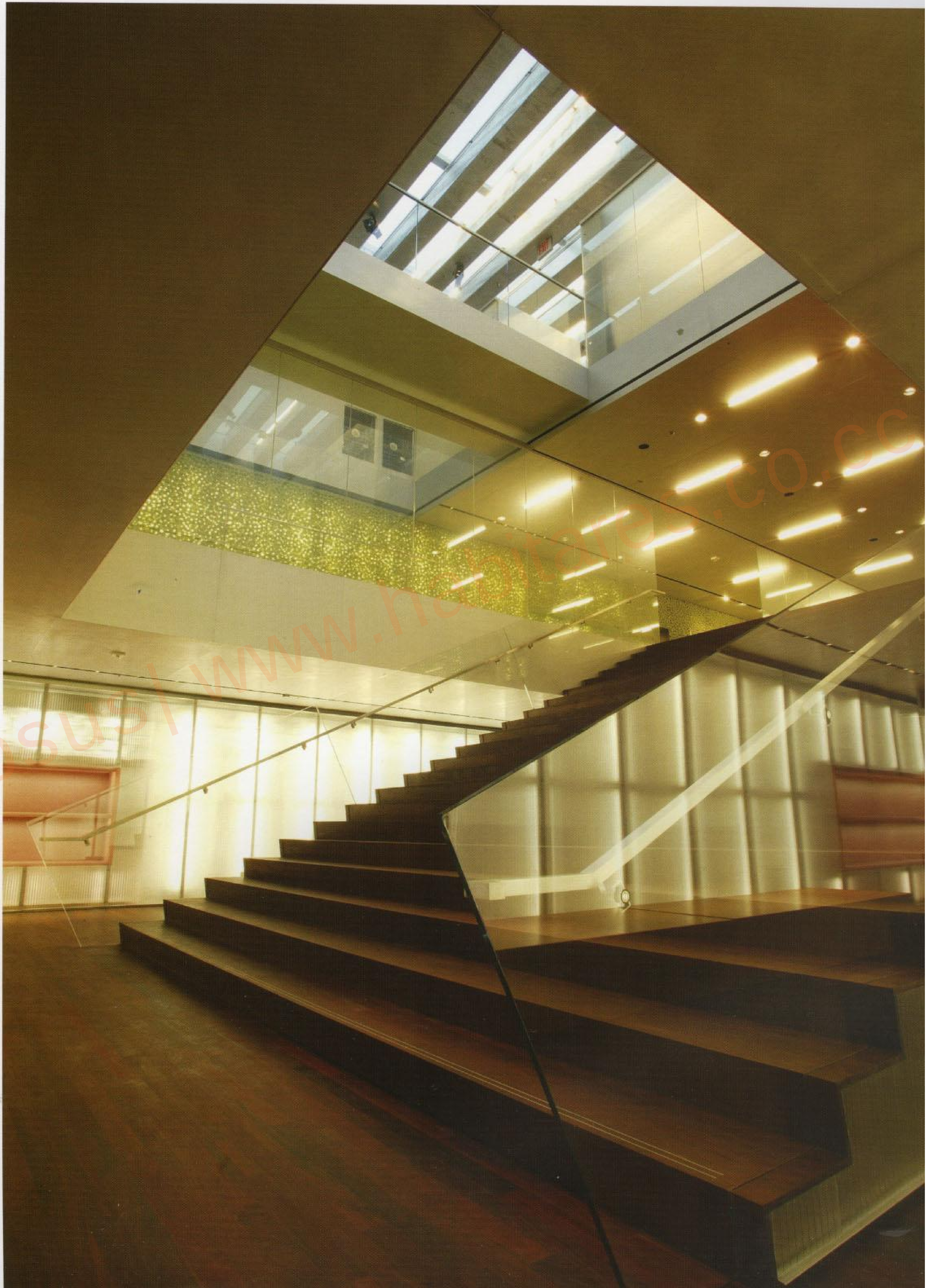
The character of the space is further defined by a mural of wallpaper that - like the one in the New York store - allows for simple but radical change of the environment. A soft curtain provides a flexible enclosure and privacy for VIP and personal shopping.

Technology is integrated in the Beverly Hills Epicenter in an unobtrusive, functional way: plasma screens built into furniture or hanging between garments and merchandise, connect the store to actual events in the world outside; the dressing rooms throughout the store are equipped with 'magic mirrors': A plasma screen built into the large mirror allowing customers to see themselves both from the front and the back at the same time. A time delay captures and replays movements.

The elevator features a series of small LCD screens integrated into the cabin that scan virtual imagery while the elevator travels through the shaft.

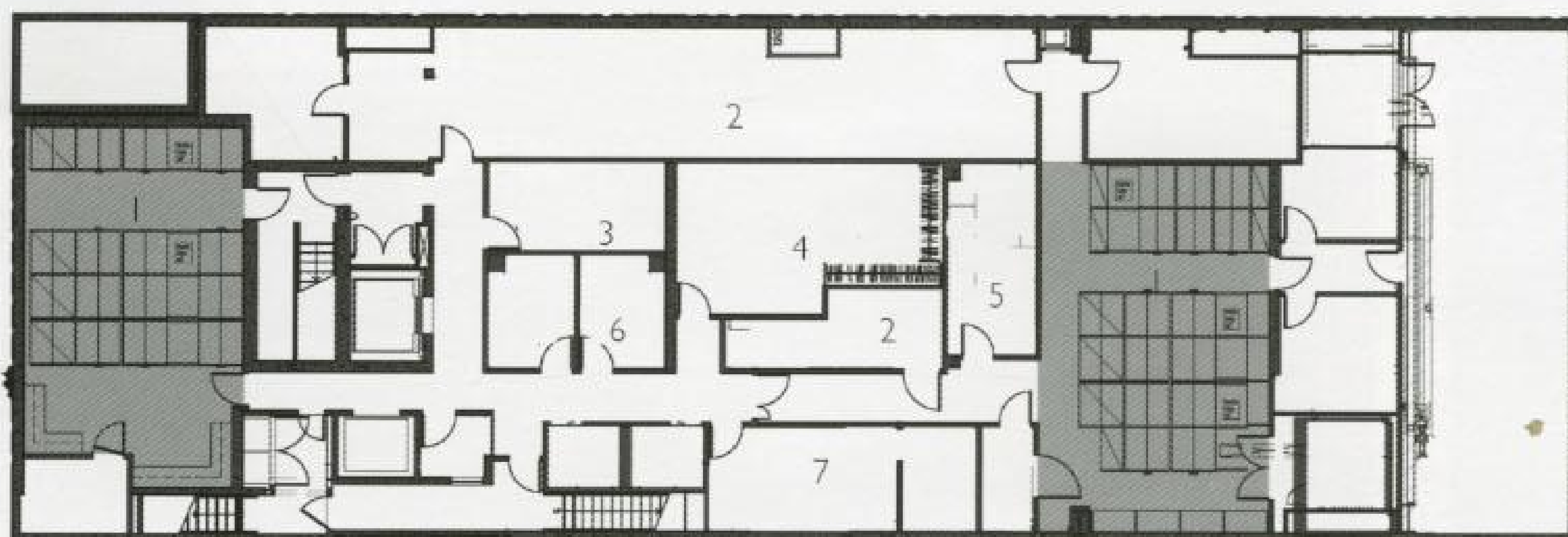
After a first generation of aura and service-oriented applications, prototyped and tested in the New York Epicenter, Prada prepares for further development of a service network across all Epicenter stores. Applications of RFID (RadioFrequency Identification) systems are being further developed and will be integrated in the company.





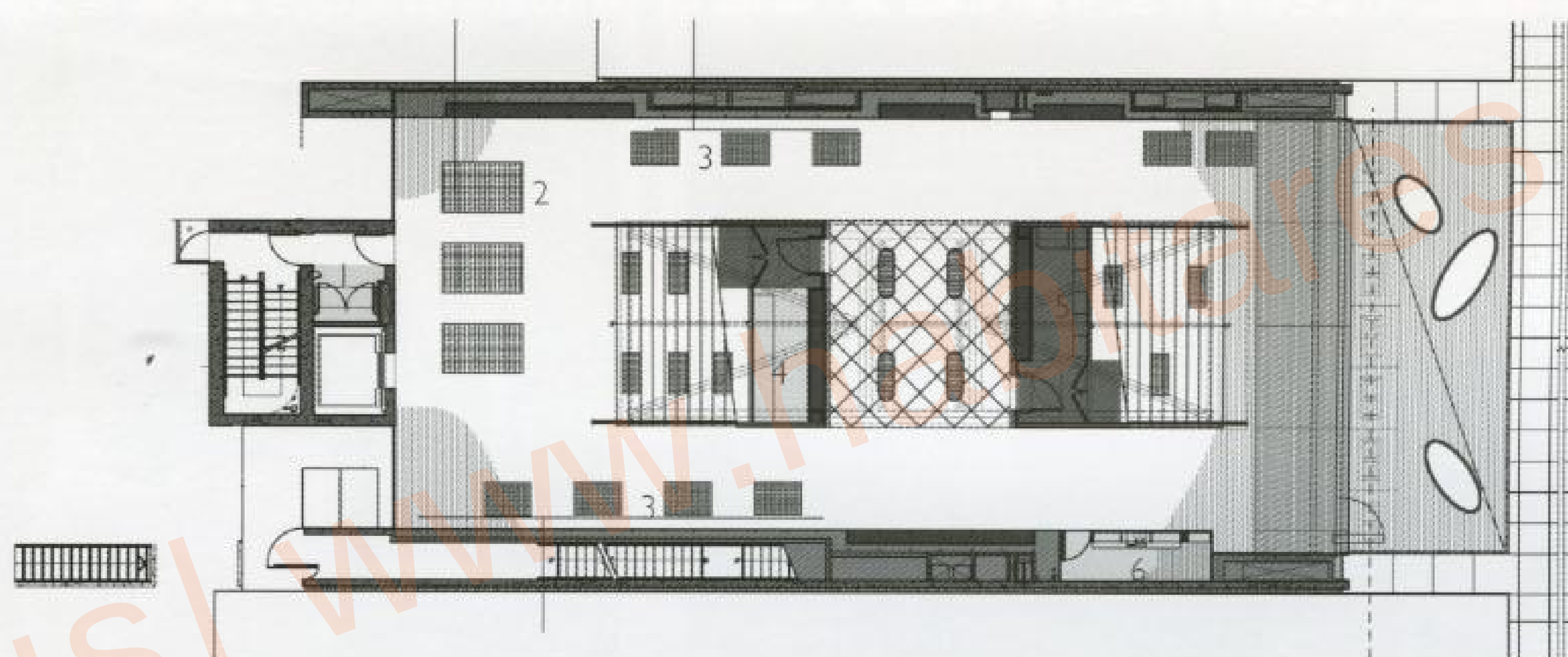


- | | |
|-----------------|-----------------|
| ■ Hangers | ■ Viewing room |
| ■ Shelf display | ■ Cash/ Packing |
| ■ Table layout | ■ Storage |
| ▨ Dressing room | ■ Mirror |



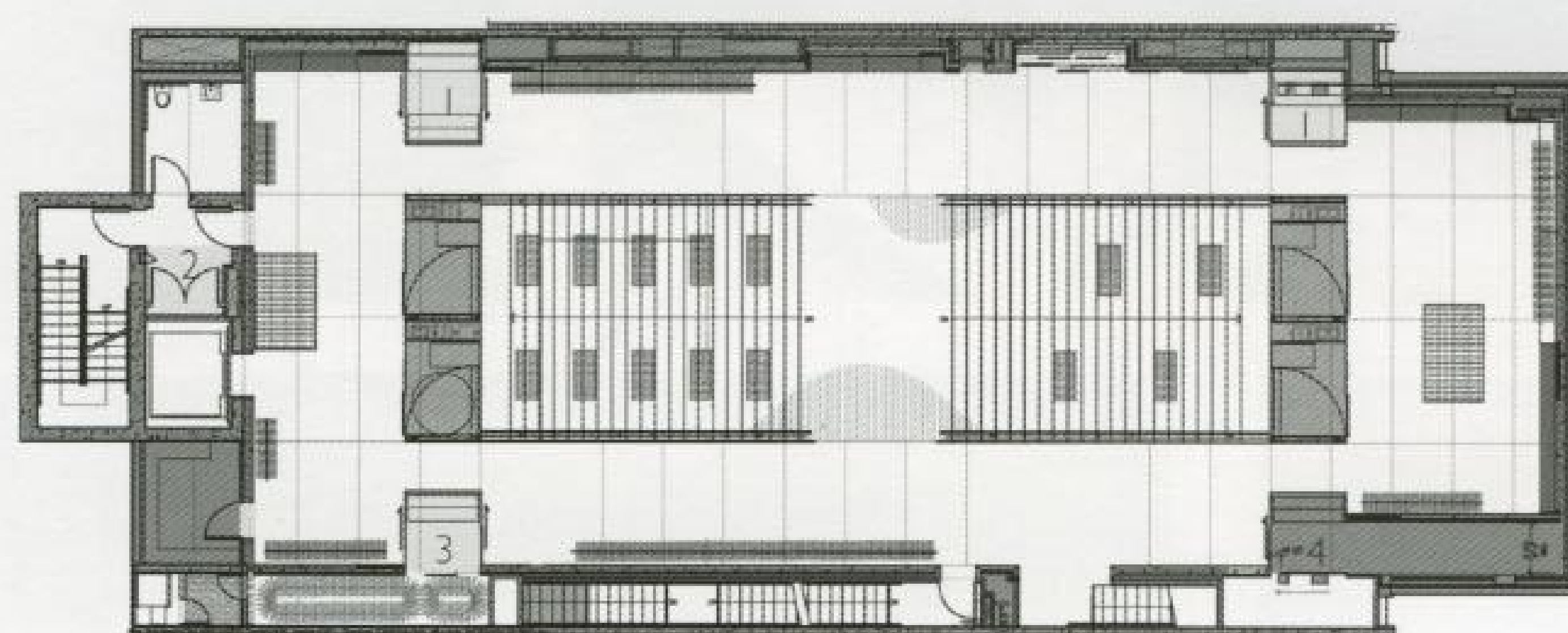
Basement

1. Storage
2. Mechanical
3. Snack area
4. Tailor
5. Communication
6. Staff dressing
7. Offices



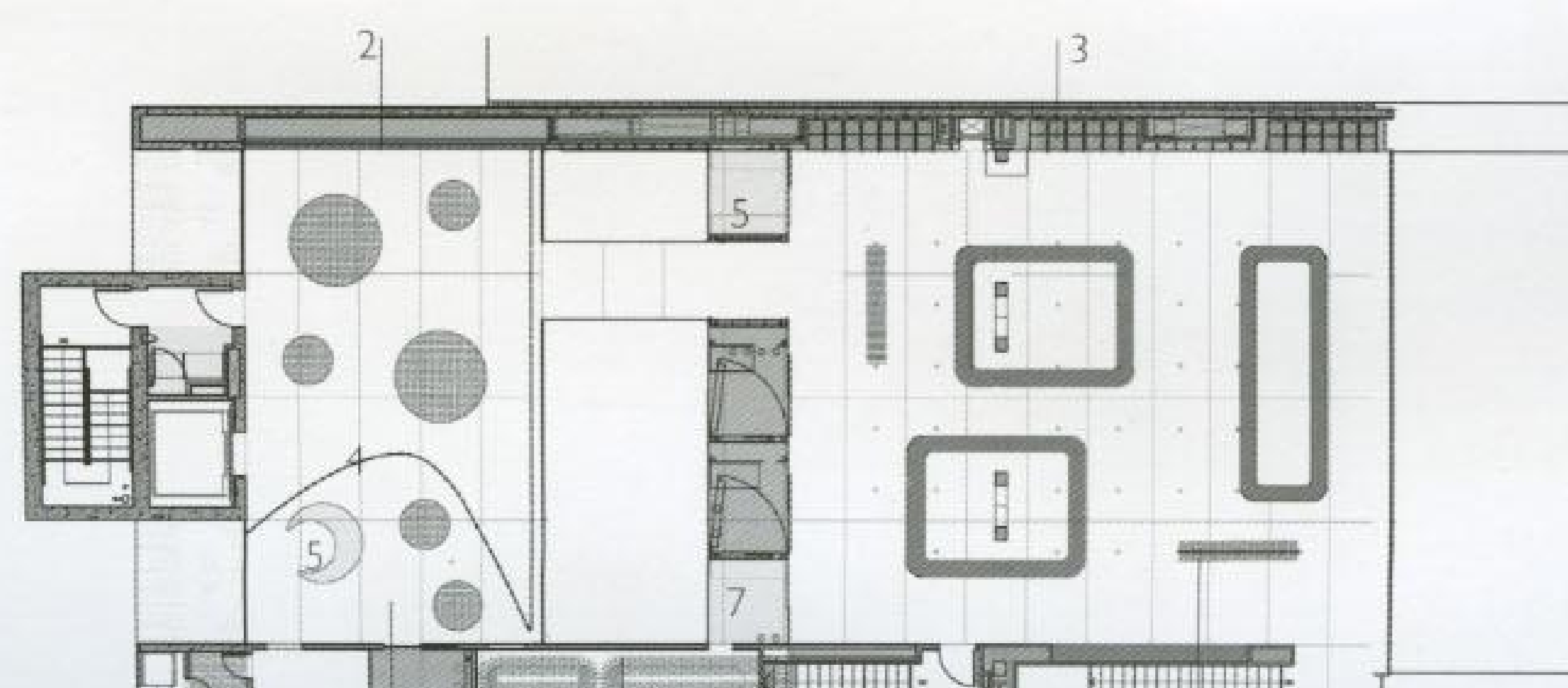
Ground floor

1. Fold away desk
2. Local storage in furniture
3. Optional: Hangbars
4. Cash/ Wrap
5. Intranet
6. Reception cash /Wrap



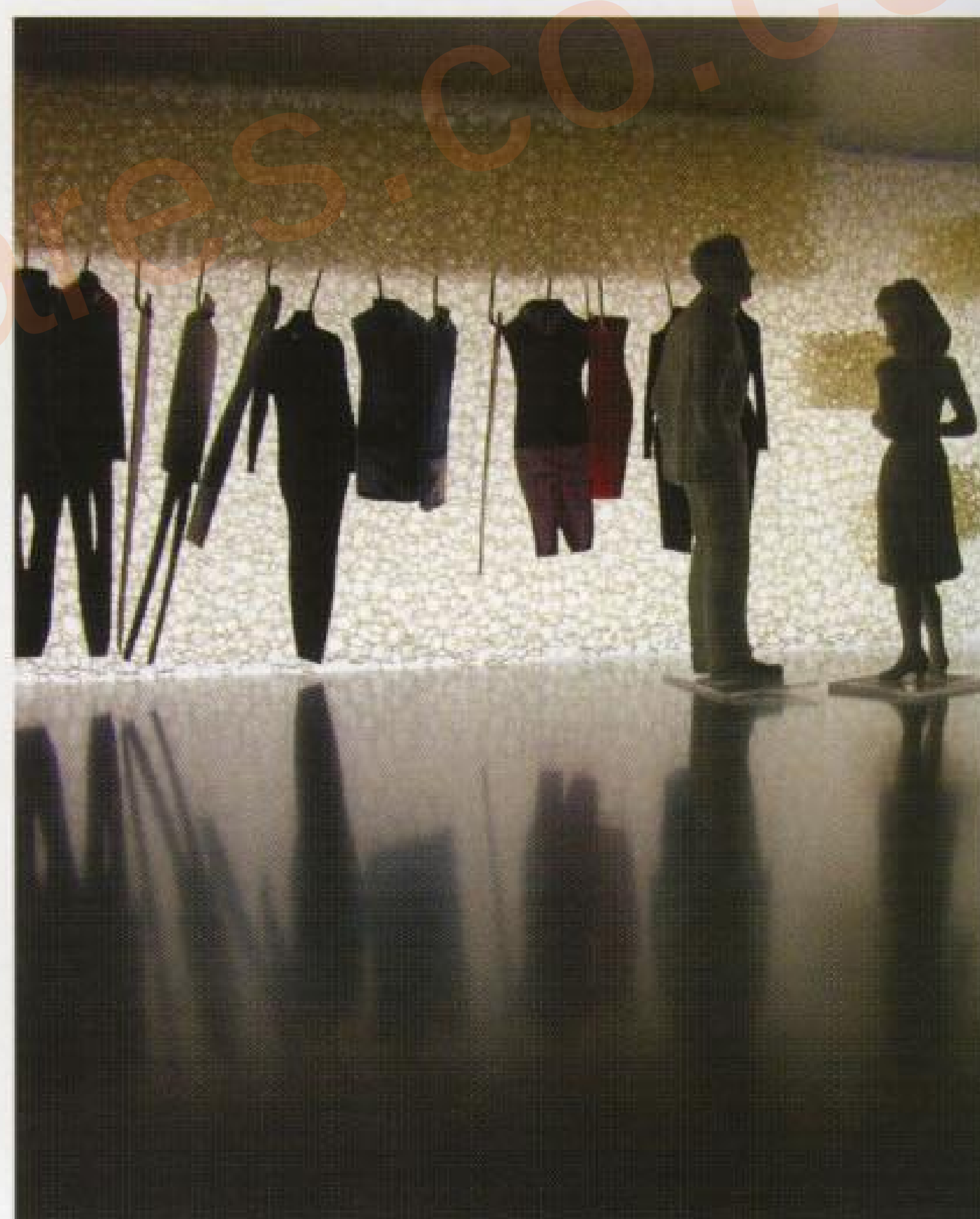
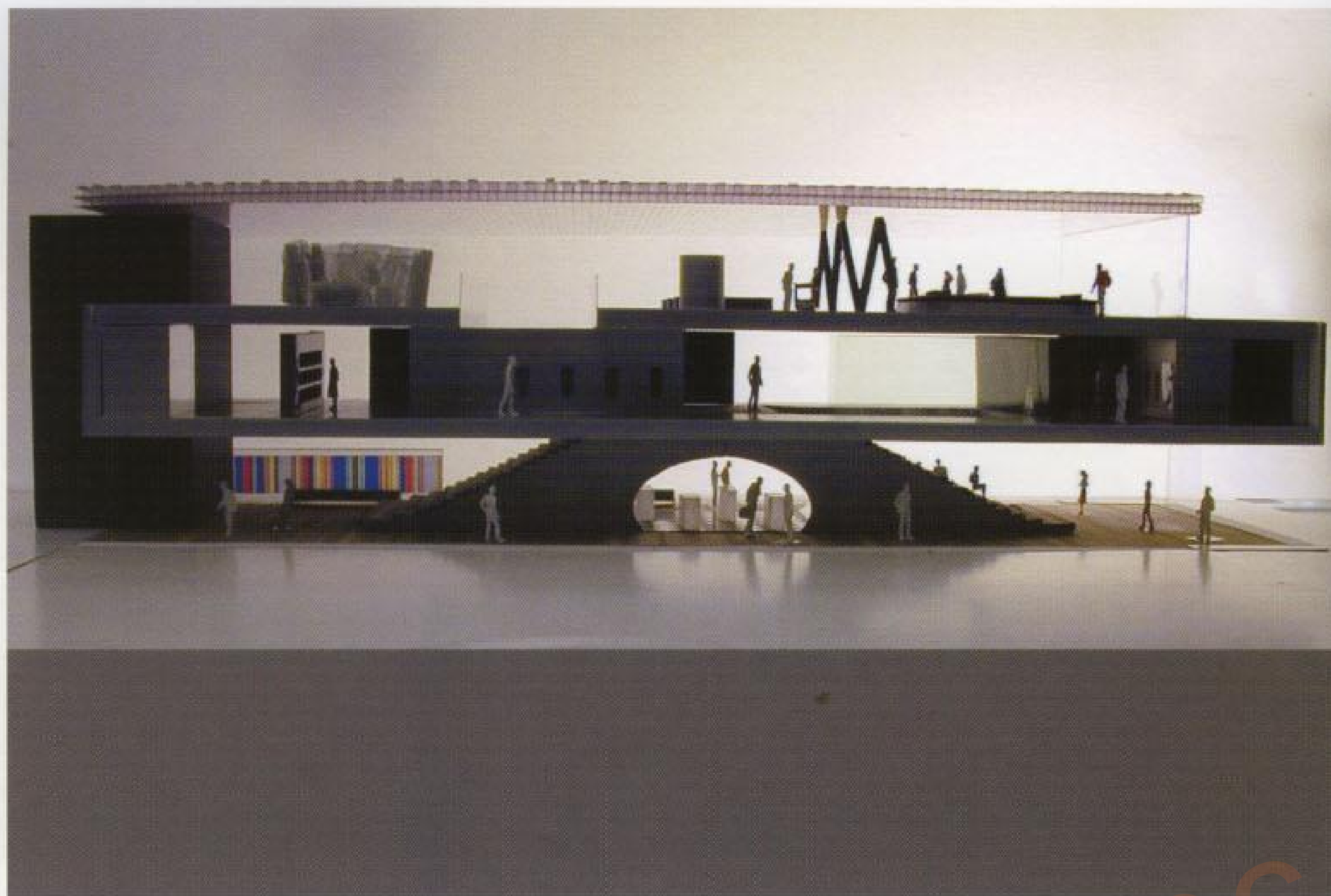
Second floor

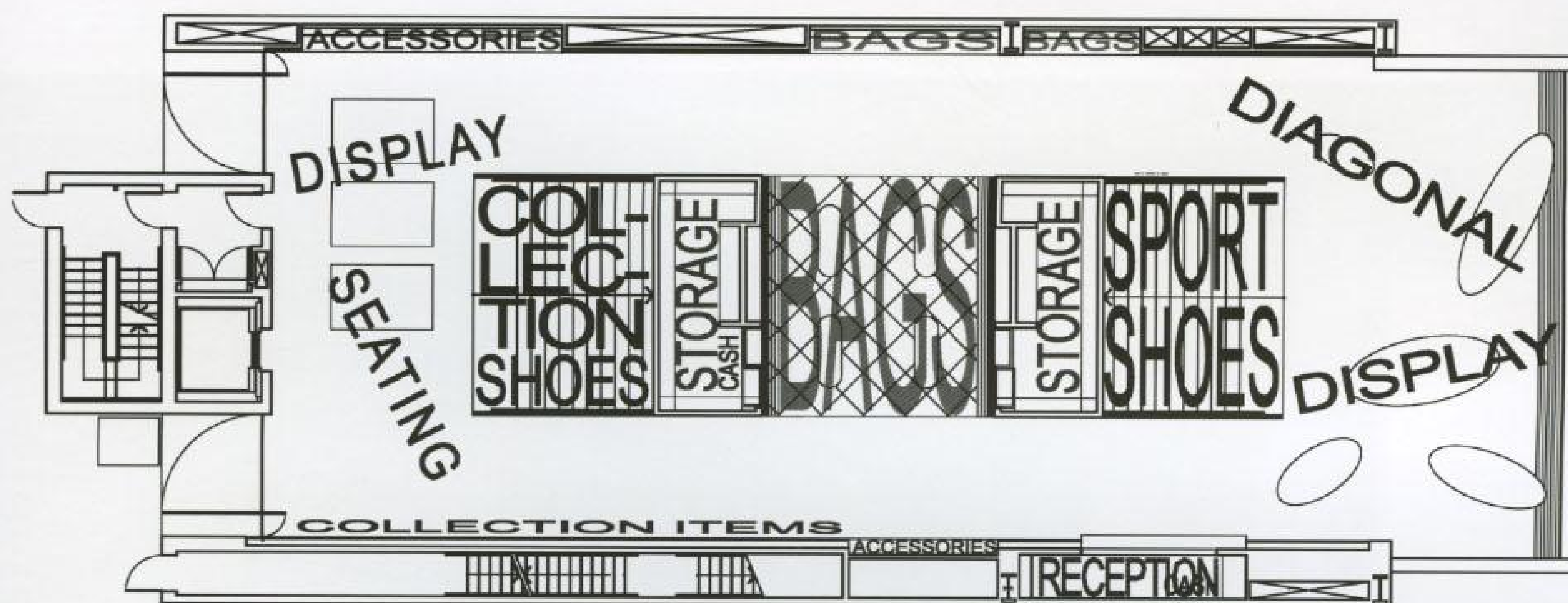
1. Cash
2. Fold away desk
3. Wrap with intranet
4. Technical room



Third floor

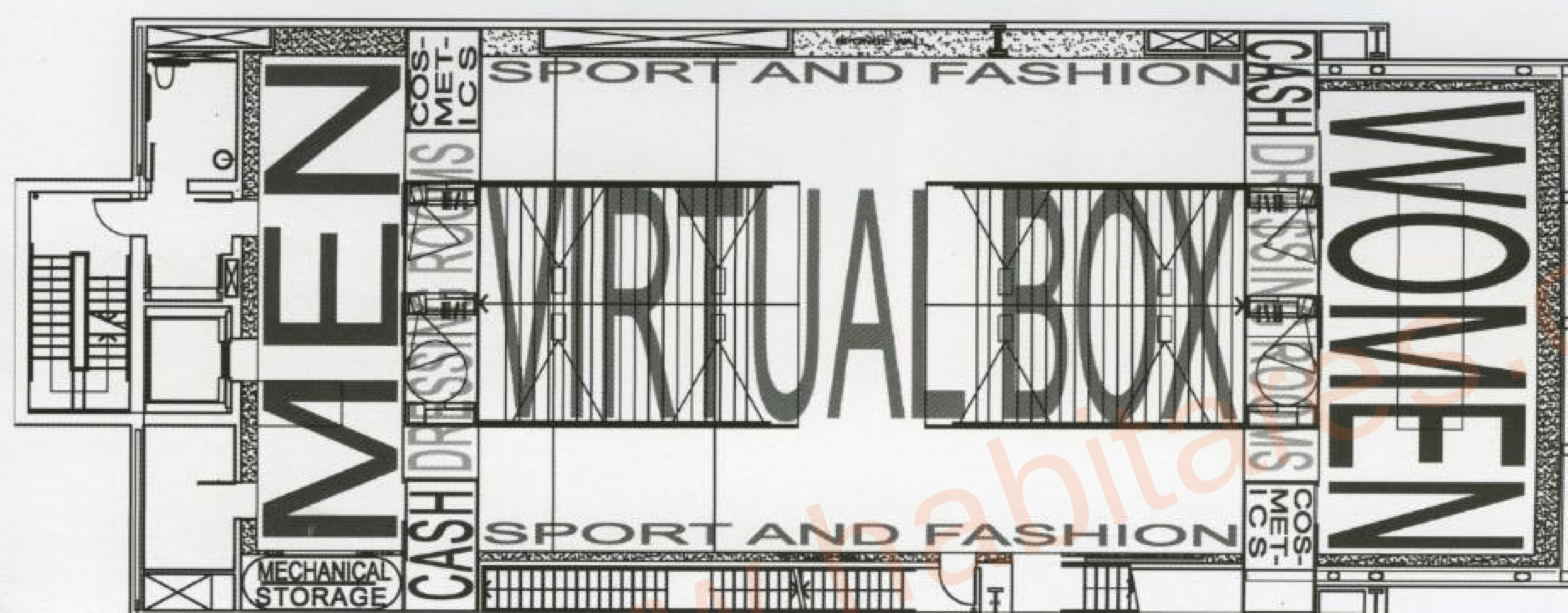
1. Fold away desk
2. Cosmetics
3. Pull-out storage
4. Vip curtain options: either entire back of store or portion indicated
5. Personal shopper's and assistant desk with integrated cash





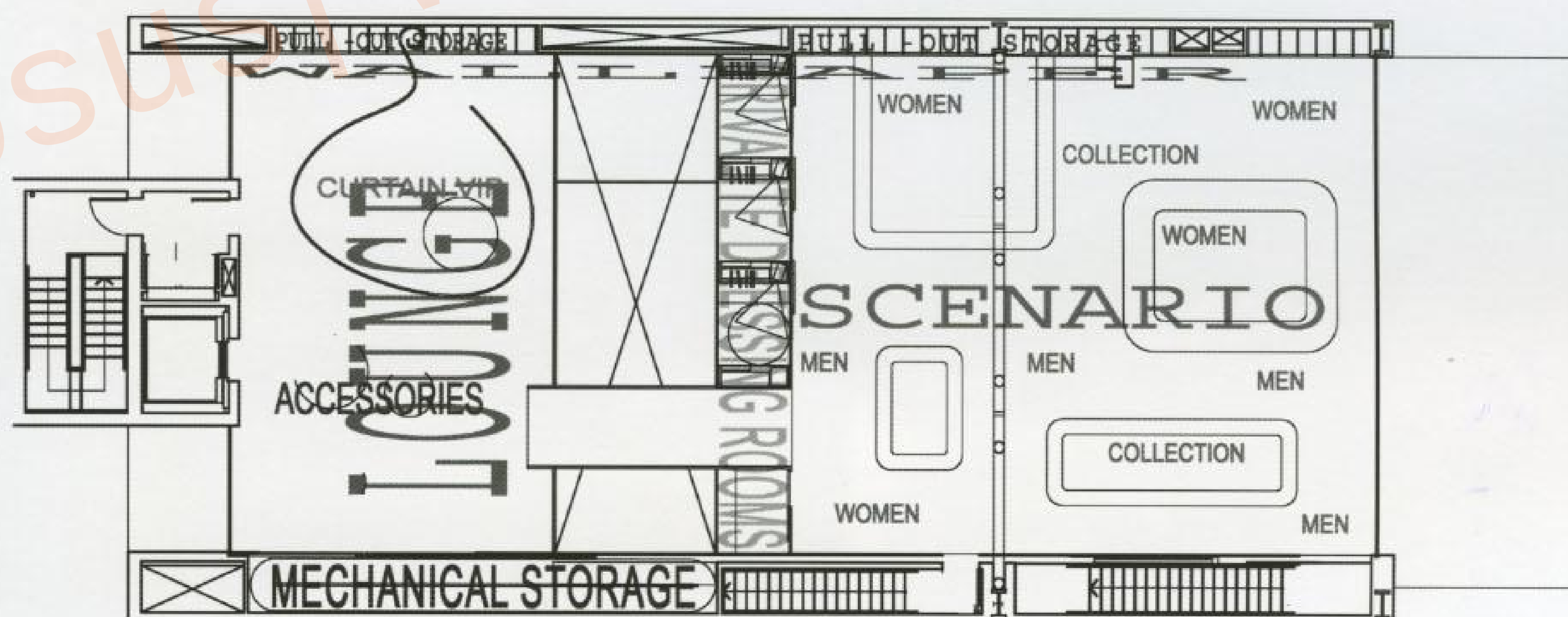
Ground floor plan

Accessories
Collection items



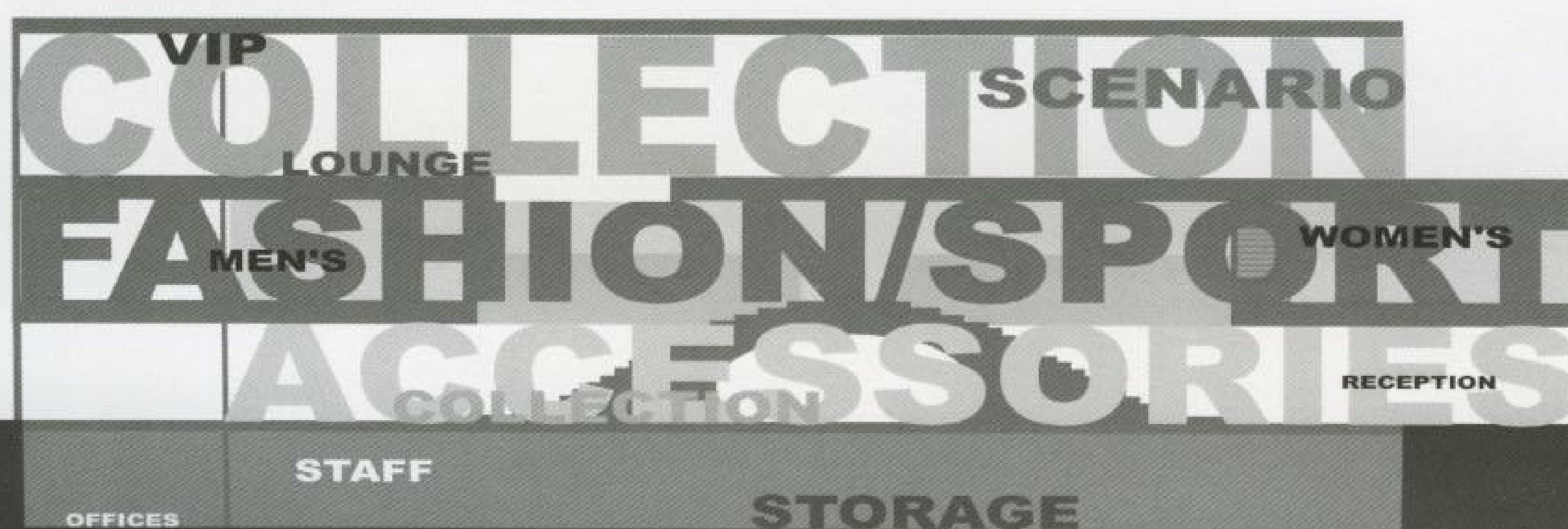
First floor plan

Fashion men/ women
Sports men/ women



Second floor plan

Collection men / women
Lounge / VIP







The stair is framed with laminated glass fading from translucent to transparent, seemingly shrinking or enlarging the store's size in response to the presence of customers. In the mirrored alcove beneath the stair-hill, the black and white marble floor and the vitrines make reference to the first Prada store from 1913 in Milan.



© Phil Meech





